

INFLUENCE OF PERSIAN  
ON PUNJABI LANGUAGE AND LITERATURE

THESIS  
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## P R E F A C E

This research work submitted as thesis on "THE INFLUENCE OF PERSIAN ON PUNJABI LANGUAGE AND LITERATURE" covers the period upto the end of 19th century. It spans about 6 centuries of the influence that Persian had on the Punjab as a whole, its literature, its culture, its thought and its language. The thesis has been divided into various chapters comprising an introduction to Punjab in different eras with a brief historical background of the genesis of the Punjabi language, historical data about the Punjabi language, influence of Persian on the Punjabi culture, language and thought. The growth of Sufism in Punjab has been treated with a special reference to the influence of Persian Sufism. A special chapter is devoted to Guru Nanak and the Sikh scriptures showing the Persian influence on their thought and language. The main chapter "INFLUENCE OF PERSIAN ON PUNJABI LITERATURE" has been divided scientifically topicwise and not reignwise as is usually done in the study of Indo-Persian literature. It has been attempted to show the influence on the Sufi literature, the Islamic literature and the Romantic literature. Almost every important

poet and specimen of his poetry has been included to show Persian vocabularies which crept into the Punjabi language of these poets and became a part of the language for times to come. An attempt has also been made to demonstrate the influence of Persian on the folk-tales of Punjab. It has been a hard-work to discover and tap the sources, analyse them and use them suitably for writing this thesis. It is by no way claimed to be the last word on the subject as no research can be, but it is hoped that this thesis would prompt and guide the future researchers in this field to elaborately deal with influence of Persian on the other regional languages of India. In Romanisation of Punjabi and Persian names, care has been taken to write them as they are pronounced. By this way the use of any particular phonetic system has been avoided, as none of these is considered perfect.

2. I avail myself of this opportunity to thank my friend-philosopher and guide Dr. A.W. Azhar, Professor of Persian, Chairman, Centre of African and Asian Languages, Jawaharlal Nehru University, Delhi. He initiated me into this research project. He proposed the topic mainly for two reasons; firstly, my mother-tongue is Punjabi and secondly, I have acquired



sufficient knowledge of Persian having spent over 30 years in teaching this language. But for his encouragement this thesis would not have seen the light of the day, for various reasons, mainly lack of sources, difficulties in acquiring relevant books, some of which had to be got from Pakistan. I also acknowledge with thanks the great encouragement given to me by a number of Persian scholars who also happen to be my friends and teachers like Dr. S.A.H. Abidi, Professor and Head of the Deptt. of Persian, Delhi University, Prof. Nazir Ahmed, Head (Retd.) of the Deptt. of Persian, Aligarh Muslim University, Aligarh, Dr. H.I. Sadarangani, Supervisor (Retd.), Persian Unit, AIR, New Delhi, Professor Ata Karim Burke, Head of the Deptt. of Persian and Arabic Studies, Calcutta University, Calcutta and many others. Last but not the least I express my gratitude to my Personal Assistant, Shri Shyam Singh Rawat for undertaking the arduous work of typing my thesis and demanding more and more material from time to time as well as Surya, my wife who often discussed the plan of the thesis and never hesitated to critically analyse various paragraphs.

## Chapter One

### PUNJAB

The term Punjab is a composite of two Persian words 'Punj' and 'Ab'. 'Punj' means five and 'Ab' means water. The name 'Punjab' refers to a fertile land which is irrigated by the five rivers, Jhelum, Chenab, Ravi, Beas and Sutlej. In the north of this land are situated the Himalayan ranges of mountains. In the south of Punjab lies the Indo-Gangetic plain. In its north-west are Hindu Kush mountains and other ranges and dense forests. The northern mountains separate Punjab from Tibet and China. In its east flows the river Jamuna. Koh-Suleman in the west separates it from Afghanistan and Baluchistan. The northern mountain ranges include panoramic areas of Chamba, Mandi, Suket, Nahan, Kangra, Kulu and Dalhousie. In its west lies the picturesque valley of Hazara. In the south-east are Panipat, Karnal, Hissar and Gurgaon. In 1947 Punjab was partitioned. As a result the east Punjab became a part of India and the west Punjab went over to Pakistan. Therefore, the boundaries of Punjab as stated above underwent changes. The Punjabi language is, however, spoken in the same areas where it was spoken in the pre-partition period. While in Pakistan Urdu is the official language, the local language of West Punjab is

Punjabi. In India, while the official language is Hindi the regional language of the East Punjab is Punjabi. Thus Punjab which had to be divided politically remains one linguistically.

In Vedic era the area between river Kabul and river Sutlej was known as "Sapt Sindhu". Its language was Sanskrit. However, according to Dr. Mohan Singh, "There is available no historical evidence to show that Punjab is a corruption of Sanskrit Panch-Apu. Nor do we know from any records when the name Punj-Nad was coined for a town or village situated on the confluence of the Indus and Jhelum. We owe "Punjab" to Moghuls, possibly in the reign of Akbar"\*. Sukhdev Singh Chib writes in his book Punjab (p.1) that "at that time the region was watered by seven rivers, namely Sindhu (Indus), Vitasta (Jhelum), Asuki (Chenab), Parushni (Ravi), Vipasa (Beas), Satdru (Sutlej) and Sarsuti (Saraswati). The last one is a dried up stream now. During the Greek regime the territory shrunk to five rivers. They named it Pentapotamia, meaning five rivers.

\* An Introduction to Punjabi Literature Dr. Mohan Singh  
1951 ed. p.18

\*Abdul Ghafoor Jureshi has opined in his History and literature of the Punjabi language that "with the victories of Islam Sapt Sindhu became Punj Nad and then Punjab". Both the above mentioned scholars have not specified any time for the beginning of the usage of the term Punjab. Evidently the term is a gift of the Persian language.

According to the Iranian historian Mir Khond quoted by Sir William Jones in his History of Persia and later by Syed Mohammad Latif\*\* in his History of the Punjab, the first recorded invasion of India by the Persian was under Faridun, son of the Great Jamshed the founder of Persepolis and the fifth monarch of the Pishdadian dynasty. He flourished about 750 B.C. In old age he divided his vast empire among his three sons, Syria was allotted to the eldest Lalun, Tur got the country lying between the Oxus and Jazartes. The youngest son Iraj was allotted the district of Khorasan. Most probably Iran and Turan got their names from Iraj and Tur.

No details are available as to how far the empire of Faridun extended in India but it certainly

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\* Punjabi Zabān Da Adab te Tarikh Lahore 1956.

\*\* History of the Punjab from the Remotest antiquity to the Present Time 1964 by Syed Mohd. Latif.

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included the Punjab, as, according to Mahabharata, India was for a long time before Cyrus, who died in 529 B.C., subject to king of Persia. Xenophon in his work entitled Cyropoedia, informs us that Cyrus made the Indus the eastern boundary of his empire. Other writers treat the whole of the Punjab as a conquered country of Persians and make its most-eastern river the boundary.

The Indians, from the time of Faridun were accustomed to pay tribute to the Persian monarchs. Syed Mohammed Latif in his History of Punjab narrates an <sup>episode</sup> that Shangel, the Raja of Indians who reigned Kanauj refused to pay tribute to Afrasiab king of Persia whereupon Afrasiab, after losing the first battle through his General Pioran, defeated the Raja. Farishta also refers to this episode but names the Raja as Shinkel.

Darius the first son of Hystaspes sent a naval expedition to India under the command of Soylax a Greek Commander who took two years and half to accomplish the journey and gather all information required by Darius. In all probability Soylax should have come to the western region of India, but there are no detailed records available of this naval expedition or of the subsequent conquest of the western regions of India effected by the Persian monarch. However, it is recorded that he drew

from India larger revenue than had ever been remitted to any Persian king before his reign. Indian Province is said to have paid the largest tribute among twenty countries included in the possession of Daruis. According to Herodotus the tribute was paid in gold. The description of the country given by Herodotus leads to the conjecture that the regions conquered by Daruis comprised the provinces of Multan and Lahore and possibly Gujarat. Since the historian concludes that these provinces were the most populous and highly cultivated there is hardly any doubt left that Punjab formed a part of the empire of Daruis. Sukhdev Singh Chib writes in his book entitled Punjab that "In very ancient times Punjab constituted a part of a vast Indo-Iranian region. The Hindukush mountains and the North-Western Himalayan ranges formed the boundry between the Indian and Iranian territories. From time immemorial people from both sides have been intermixing. This resulted into a vital fellowship of peoples and cultures."

Naushervan the Persian Emperor styled himself "King of Persia and India". The Punjab continued to be part of the Persian empire.

It was during the time of the Caliph Hazrat Umar Farooq that muslims came to Punjab in the first century

Hijra. In 44 A.H. (664 A.D.) an Arab General Mohallab-bin-Abi Sefra reached Multan. The next main invasion of Muslims under the command of Muhammad-bin-Qasim took place in 711 A.D. and by 720 A.D. the whole area upto Multan was conquered. The Caliph gave this region to Yakub-bin-Laith in 871 A.D. In 877 A.D. Subuktgin became the ruler of Ghazni. In those days Raja Jaipal ruled the area from Kangra to Multan. In 1001 A.D. Sultan Mahmud Ghaznavi attacked him from Peshwar and in 1010 A.D. conquered Multan. Mahmud Ghaznavi's descendants continued to rule Punjab for about 150 years. It was during Mahmud's reign that Persian actually got roots in India, with the result that the earliest traces of the Persian language and literature in India can be found as early as the Ghaznavid period. Persian became very popular in Northern India. \*Lahore became an established centre of Persian.

A number of Muslim Chieftains and personalities got

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quoted  
\*Urdu-e-Qadrim p.19 by Syed Shamsullah Qadri/ by Abdul

Ghafoor Qureshi in Punjabi Laban da Adab Te Tarikh.

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tithes and properties in Lahore. Among them Abul Hassan Abi-bin Usman Al Hajveri and Shaikh Fakhruddin Ganjani settled there permanently. Many Iranians and Turks migrated to Punjab. Lahore became a literary centre, as Persian nobility, the civil and military officers and learned people from Ghazni and Khorasan came down to stay in and around Lahore. The people of Punjab became fully acquainted with the Persian language, literature and culture. Among the successors of Mahmud, Shahabuddin Masand patronised Al-Biruni who came to India. The well-known poet Masud Saad Salman belonged to Lahore. His ancestors belonged to Hamadan but he himself was born and brought up in Lahore. He provides the proof in this verse\*

According to Abdul Majid Salik\*\* "Punjab has the credit to be the first in India to have deeply imbibed the great culture of Iran and Central Asia. Dr. Mohd. Iqbal too in his poetic zeal declared that Punjab was actually a part of Central Asia and not India.

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\* Diwan P.281

\*\* Foreword to Punjabi Misse Farsi Laban mein by Dr. Mohd. Basir.  
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Thus the plain of Punjab bounded by left bank of Sind and the right bank of Sutlej was from early times ruled separately from three centres Peshwar, Multan and Lahore. Its administrative rulers were Muslim sultans and its spiritual rulers were the uncrowned sufis, and mystics who poured the wealth of their language and culture in Punjab. After about 220 years of the Ghaznavid rule over Punjab with Lahore as its capital, Mohd. Ghauri defeated Prithviraj in 1193 A.D. and established the Islamic Empire in India. After that Slaves, Khiljis, Tughlaqs, Syeds, Lodhis and Moghuls ruled over India and Punjab's status was reduced to an important province. With the fall of Mughuls, Nadir Shah and Ahmad Shah Abdali invaded Punjab. Thereafter Ranjit Singh became the Maharaja of Punjab after whose death Punjab remained under British rule till 1947 A.D. The court Language of Muslim kings and even the Maharaja was Persian which left deep influence on the local language bringing into existence the early form of the modern Punjabi.

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### Glimpses of Punjab before the Advent of Muslims

In order to have a bird eye-view of Punjab through the ages we give below a glimpse of this land chronologically.

#### The Prehistoric Period

The Geologists and archaeologists have concluded from the old stone-age implements found in the area extending from "Soan" valley between Indus and Jhelum in the west to the Soan valley in the Siwalik of Una and Hamirpur districts of the Himachal Pradesh that the region was the earliest habitat of man so far known in India. The relics are considered to pertain to the end of first ice age as far back as five lakh years.

The new stone-age culture arose in the above mentioned region of Punjab about seven to ten thousand years ago. Later the fertility of the land and flat plains with assured water supply from rivers attracted the primitive men. The European scholars distinguish between two groups of migrants. The first to enter Punjab belonged to Austro-Asian group of languages. After them came another wave of migrants belonging to the Dravidian group of languages. Later, two phases were marked by the use of pottery and metal respectively. The third phase was

Pre-Harappa-Rupar phase marked by well planned houses, copper axes and blue-white quartz. Prof. Stuart Piggett the distinguished archaeologist called it "Shob culture".

### The Aryans

The European historians consider that the Aryans entered India from Central Asia circa 2000 to 1500 B.C. The Aryans killed or enslaved the Dravidians! The view, however, is now veering round to treating the Aryans as progenitors of Harappa-Rupar civilisation. The view finds ample authentication in the hymns of the Rig-Veda.

The study of the hymns of RigVeda supplemented by the study of Gathas of Zand-Avesta the sacred book of Zoroastrians has provided useful information about Sapt-Sindhu, the ancient name of the Panjab. A hymn in RigVeda does mention that seven rivers flowed out of Kashmir which was a huge lake. That history of Kashmir by Kalhana entitled "Raj Tarangani" and Nilmat Purana support the fact. The Rig Veda is said to be the oldest book in the world. It was compiled on the soil of the Punjab. "According to Rig Veda the home of the Aryans lay in the rocky area comprising Pamirs, Baltistan and north-eastern fringe of Afghanistan".

### The Epic Age

Ramayana's events occurred outside Punjab but

Kaushalya, Rama's mother belonged to Ghurram about 22 KM from Patiala. Rama very likely was born at Ghurram as the delivery of the first child customarily took place at the lady's parental home. Sumitra, Rama's step mother belonged to Dasuya near Hoshiarpur. The jealous step-mother KayKai who got Rama exiled was a princess from Gandhara (Gandhar). Sita, in her exile lived in Balmiki's Ashram at Ram Pirath near Amritsar. Rama's two sons Lov and Kush founded the cities of Lahore and Kasur. Sri Guru Gobind Singh in his "Vachitra Natak" traced his ancesstory to "Lov". At Kurukshetra Lord Krishna gave the message of Gita to Arjuna. Pandavas in exile remained in Bham forests near Hoshiarpur.

In Post-Epic age Taxila became famous for its University. Situated on the highway it connected India with Central Asia. Charak the great Ancient Indian physician was educated here. Kautaliya the author of Arthshastra was a student and then a teacher at this University. Panini the great Sanskrit grammarian was a product of this University.

#### The Persian link

\*To quote "The Punjab - A glimpse through the ages"

by R.G. Verma: "The first event whose chronology has been

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\*Public Relations Deptt. Punjab Jan 80 Page 7  
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recognised by the Western scholars was the annexation of the Western Punjab by Darius the great (522-486 BC).

It was then known as the 20th Satrapy which formed the richest part of the empire. It yielded more than a third of the revenue.

After the death of Xerxes (486-465 BC) the territory slipped out of the hands of Persians.

The later history of the Punjab is well-known and the events can be enumerated as follows:-

1. Alexander's invasion (327-326 B.C.)
  2. The Mauryan Empire (322-185 B.C.)
  3. Shungas to Kushans (185 B.C. - 225 A.D.)
  4. Guptas (320 - 550 A.D.)
  5. Pushpabhutis (606 - 648 A.D.)
  6. From death of Harsha to the Advent of  
Muslims (648 - 1000 A.D.)
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## Chapter two

### THE PUNJABI LANGUAGE

Punjabi is the language of more than 20 million Hindus, Muslims and Sikhs living in India and Pakistan. Its literary heritage is enriched by the writings of people of three different faiths using different scripts - Persian, Gurmukhi and Devnagari. It has also been enriched by the incorporation of the writing concepts of other languages using these scripts, e.g. Persian, Arabic, Urdu and many off-shoots of Sanskrit. This linguistic stew is spiced by many dialects which give the Punjabi language its typical robustness and peculiar masculine vigour.

According to Khushwant Singh, "It is not easy to fix dates of any language, particularly one whose ancestry is as varied as that of Punjabi. Some scholars take it back to the 12th century. some place it even earlier."\* Dr. Mohan Singh opines that "Punjabi is the successor, in the plains watered by the five rivers of Abhiri and Gujar Apabhramas (p.Ahir and Hir and Gujar, Gujri) and of the speech of the Khatris

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 \* Punjabi Literature by Khushwant Singh in contemporary Indian Literature P.187 Sahitya Akademi New Delhi 1968  
 .....

(not Kshatriyas, but a tribe from across the Indo-Afghan border). It was first crossed by Jatki and Rajasthani, the languages of Jats and Rajputs, then by Arabic - Turkish, Mongol and Persian.\*

### Genesis of Punjabi

In order to give a fairly complete picture of the origins of Punjabi language and its gradual development into the Modern form one has to look beyond the statements of the two learned luminaries and search for the linguistic-historic background of the language. The Aryans arrived in India around 1500 B.C. Some scholars think that the Aryans who belonged to some part of India spread to other areas of India as well as Iran and Europe.\*\* Some others think that they entered India via Tibet. However, the common thinking is that the Aryans entered India through the western passes. They fought the original people Dravidas of Sindh and Punjab and established their rule over Punjab. The subjugated people were kept as slaves and servants and were called Shudras. However, they formed a part of the Aryan Society. The Aryans who had brought a high civilisation, culture and language

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\* An Introduction to Punjabi Literature P.21 First Ed.

\*\* Hindi Bhasha aur Sahitya ka Vikas P.111 Ajodhya  
Singh Upadhyaya.

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with them settled in the fertile region of Punjab. They compiled Rigveda on the banks of the rivers of Punjab. Rigveda was compiled in that early Aryan language which had adopted various vocabularies of the local language. The language of that period in Punjab is named Vedic Bhasha or Vedic Sanskrit. The Aryans did not remain long in Punjab. They went ahead, conquered North India and settled in the fertile plains of Ganges. The other three Vedas were written in Brahmvrata or the area between the Ganges and Jamuna. However, a continuous flow of Aryans from Iran into Punjab still existed. The later groups kept on settling in Punjab. Their language went somewhat far from the Vedic Bhasha. The process of intercourse of languages gradually drew a distinct line of difference between the Aryan language of Sapt Sindhu and the Northern India Aryan language. In Brahmvrata Vedic civilisation gave way to Brahminic civilisation making the people of that area consider themselves pure and cultured. The Aryans who had settled in Punjab were away from the Brahminic civilisation. They were free from certain customs. Some political differences also arose among the two groups. The people of Brahmvrata named the Punjabi Aryas as Pashach and their language as Pashachi. This was evidently based on contempt as in Sanskrit this word was



used for carnivorous people. However, a particular caste of people living in North Western part of India was called Pashach. Pashachi is also known to be a branch of Prakrit. The constant mixture of Vedic Bhasha with local languages resulted in the division of Vedic Bhasha into three Udachiya, Madh Deshi and Parachya. Punjabi was in the precincts of the former. Its Vedic Bhasha was considered authentic. In order to avoid further division and decay the scholars purged non-Aryan vocabularies and produced literature understood in all the three areas. This pure language was named Sanskrit. It is considered that after the 500 years' sway of Vedic Bhasha, Sanskrit became the popular literary language. Sanskrit too maintained its position for six to seven hundred years and spread to islands near India.

Till the advent of Buddhism the language of the people had undergone a significant change. Local dialects were taking different shapes. In fact people had become distant from language to Sanskrit. Therefore, it underwent significant changes and had a natural flow. It was named Prakrit. Though Dr. Suniti Kumar Chatterji thinks Prakrit is older than Pali, yet Ajodhya Singh Upadhyaya considers Pali as the first Prakrit which was later followed by other local Prakrits. Lord Buddha's tenets were written in Pali. In Emperor Ashoka's reign Pali Prakrit acquired the status

of the court language and became the lingua franca. Ashoka's empire extended upto Taxila. Therefore, the influence of Pali on the language of the people of Punjab was inevitable. With the passage of time Prakrit was divided under local influences into many branches. Among them the following five Prakrits are well known.

1. Shourseni Prakrit
2. Magdhi Prakrit
3. Ardh Magdhi Prakrit
4. Maharashtri Prakrit
5. Pashachi Prakrit

These Prakrits remained as common and literary languages for about five hundred years. Their decline started with the formation of their strict and difficult syntax. The pronunciation of words was corrupted to such an extent that the language came to be known as Apbhramsh i.e. corrupted language. Like Prakrit, Apbhramsh was divided into following five categories:

1. Shourseni Apbhramsh
2. Magdhi Apbhramsh
3. Ardh Magdhi Apbhramsh
4. Maharashtri Apbhramsh
5. Pashachi Apbhramsh

This linguistic evolution is roughly divided into the following periods:-

1. 2000 to 500 BC - Vedic Bhasha or Vedic Sanskrit
2. 500 BC to 600 AD - Sanskrit
3. 600 to 1000 AD - Prakrit and Apbhhransh
4. 1000 to-date - Modern Indo-Aryan languages.

Thus the present Indo-Aryan languages originate from Apbhhransh. An Apbhhransh which was considered an Apbhhransh spoken from Sind to Punjab is considered to be the source of Punjabi with a considerable influence of Shaurseni Apbhhransh.

\*In the words of Dr. Mohan Singh 'It was a natural process of democratisation or republicanisation that effected the gradual change from Sanskrit to Prakrit, from Prakrit to Apbhhransh and from Apbhhransh to the medieval north Indian Vernaculars.

About Punjabi, Pandit Brijmohan Datatrya Kaifi writes in his book 'Kaifiya' that 'No other Indo-Aryan language can beat Punjabi so far as the mixture of Shaurseni Apbhhransh is concerned. The other quality is that Punjabi has been most hospitable to adopt the vocabularies of other languages the extent of which perhaps no

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\* An Introduction to Punjabi literature p.25  
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other language can claim. In my personal opinion number of foreign words in old and Modern Punjabi literature exceeds the number of such words in any other language. Particularly this mixture in the Punjabi language started with the invasion of Islam.

However, in our view, while Shaurseni Apbhransh helped the development of Punjabi, Pashachi was the mother of Punjabi. Grierson is also of this view, and considers Pashachi to be a via media between the Iranian and Indian languages. The reason is that Punjab was ever exposed to foreign invasion not only of soldiers but also of culture including languages.

Later on Pashachi was divided into two branches: (a) Takki and (b) Kakai.. Lahnda succeeded Kakai and the Eastern Punjab Majhi was extracted from Takki. Urehi is that Majhi dialect which has close linguistic affinity with Urdu.

#### Historical data about Punjabi

Before Mohammad-bin-Qasim's attack on Sind some Muslim population was settled in Sind. Some of these Muslim families are said to have fought on the side of Raja Dahir. According to Syed Abu Zafar Nadvi \*Mohammad

.....  
 \*Tarikh-e-Sind 1959 p.25  
 .....

Alifi with five hundred of his cavaliers attacked Ranmal's Army at night". However, after the conquest of Sind a very large number of Muslims settled in Sind, while Muslim traders had already settled on the coasts of South India. Arabic words were entering Sindhi. Before Mohammad-bin-Qasim's attack Pashachi was divided into two parts. One was spoken in Sind and the other in Punjab.

There is an anecdote in Farikh-e-Maasumi about Dahir's father who is accredited with the knowledge of "Sindhi" and "Hindavi" languages.\* This makes it clear that Sindhi and Hindavi were two different languages. Hindi or Hindavi was the language of Punjab as Muslims called these areas Hind except the area of Sind. When Punjab came under the Ghaznavid rule the language spoken in Lahore was named Hindavi. Masud Saad bin Salman is supposed to have written a Diwan in Hindavi. He lived in Lahore. The said Diwan is not available. \*\*The admixture of Arabic and Persian vocabularies in the Multani dialect laid the foundation of a language spoken in and around Multan. This language was a language in between Sindhi and Punjabi. It was a branch of Lahnda. Subuktgin

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\*Farikh-e-Sind-al-Maruf be Farikh-e-Masumi p.11-12

\*\*K.S. Bedi in Teen Hindustani Zabaneen p.72 1966 edition

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started his invasions of Punjab in the tenth century. Between 1000 to 1024 AD Mahmud Ghaznavi attacked Punjab or India via Punjab for seventeen times. The Ghaznavid rule on Punjab continued from 964 to 1184 AD. Then the court language was Persian. In fact Ghazni and Lahore vied with each other as main centres of the Persian language. Meanwhile the language of Multan acquired a developed form after Lahore became the seat of Ghaznavi Sultans. It can be deduced that this new Multani language came into existence in the tenth century. Though Apbhraṁśh was still a literary language people were drifting away from it. Punjabi was taking its place. It appears from the Persian Diwan of Masud Saad Salman that "Baramah" and "Athwara" Punjabi forms of poetry were in vogue even then. According to Naeemuddin \*\*\* "These forms of poetry were first used in Persian poetry by Masud as they did not exist in Persian literature." He wrote them entitled as "Dawazdah Maha", Shahuriat and "Usbooiah" depicting conditions of different weathers containing names of months and days of week. However, he used the names of Persian months and days as Farvardin, Yakshanba etc.

\*\*\* Study of Indo-Persian literature before the establishment of Delhi Sultanate (Ph.D Thesis) by Naeemuddin (Delhi University) p.120

"It is said that Masud compiled a Diwan in Hindi also. This statement is made by Awfi and supported by others". Actually the non-availability of this Diwan leaves one guessing that it might have been written in the early form of the Punjabi language of Lahore also known as Hindavi as discussed above, but attestations of Mohammad Awfi and Amir Khusraw establish the fact that Masud's Diwan if ever written was in "Hindavi" and not "Hindi" in the existing sense of the term.

Mohammad Awfi writes in Lubabul Albab Volume II on page 296

"او راسد دیوان است یکی به تازی یکی به پارسی  
یکی به ہندی

Amir Khusrow also writes in preface to غزۃ الکمال \*\*

در پیش ازین از شایان سخن کسی راسد دیوان بود مگر مرا که خسرو ملک کلام  
مسعود سعد سلمان راسد است اما آن سه دیوان در عبارت عربی و فارسی و  
ہندی است در پارسی نیز کسی سخن راسد قسم نکردن جز من که درین  
کار قسام دادم

The existence of Punjabi forms of poetry in Masud's Persian Diwan and the above mentioned attestation lead us to determine that Masud must have been well versed in the

\* Ibid p.124

\*\* p.66

local language, as these poetic forms are not found before his Diwan in Persian literature. These poetic forms are deeply related to Apbhransh and Punjabi which was called Hindavi by the Ghaznavids.

It is a historical fact that the Ghaznavid empire extended upto Punjab only. As Punjab was a part of Hindustan, the muslims called it also Hindustan. Accordingly, they designated the language of Punjab as "Hindavi". The mention of a Hindavi Diwan by Masud Saad Salman points to the literary and poetic development of Hindavi in the eleventh century. Hem Chandra does reveal in his book Shabd written in eleventh or twelfth century that some "dohas" were written in Punjabi and that saints and "jogis" in those times wrote in the local language. According to Darshan Singh Maini \* "Like most modern vernaculars of northern India, Punjabi became the medium of literary expression mainly through the efforts of the "hath yoga" practitioners who were particularly active in the days of Gorakhnath (AD 940-1031)". However, it is understandable that such composition have not reached us in their original pristine form. There must have been unavoidable erosion.

\*Studies in Punjabi poetry 1979 Vikas p.2

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We come across the first authentic and original specimens of Punjabi poetry only after the penetration of Islam into India. The synthesis of Islam and Hinduism helped in the launching of the Sufi movement. The Punjabi sufis in turn used a harmonious mixture of Perso-Punjabi idiom as well as preached a mysticism which had its roots in cultural soils of Persia and Punjab.

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### Chapter Three

#### Influence of Persian on Culture

The cultural relations between India and Iran are as old as the dawn of history. Jawaharlal Nehru wrote thus, "Among the many peoples and races who have come in contact with and influenced India's life and culture the oldest and most persistent have been the Iranians. Indeed, the relationship precedes even the beginnings of Indo-Aryan civilisation, for it was out of some common stock that the Indo-Aryans and the ancient Iranians diverged and took their different ways. Racially connected, their old religion and languages also had a common background."

Linguistic affinity between Vedic Sanskrit and Avesta played an important role in the development of these cultural relations. These relations were further strengthened when the western part of India including Punjab was a part of the Achaemenian Empire. The very fact that Naushirwan's Wazir Barzu visited India and took back with him the story of Kalila-wa-Dimna which in turn attracted a fairly large number of writers of Iran tells

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\*Discovery of India p.135 Asia Publishing house 1947.

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the tale of close-relations between the two countries in the third century A.D. The existence of Pahlavi inscriptions in South India, and Ajanta painting depicting the reception of a Persian Ambassador by a South Indian ruler, are further evidences of friendly ties between the two countries.

In ancient times the elite of India and Iran used to travel to each other's country for literary and commercial vocation. It is mentioned by some scholars that during the reign of Gashtasp Ved Vyas the Indian scholar went to Iran and met Zoroaster. \* Ambika Prashad Vajpayee writes that "Indian teachers used to go to Iran. Ved Vyas visited Iran and Shah Gashtasp asked Zoroaster to meet him. Although the Iranians were not ruling India, yet the Persian language and culture ruled over India for many centuries.

Punjab had the greatest cultural impact of Persia in this part of the world. It is the only province that has the distinction of having the Persian name denoting the land of five rivers. \*\* Prof. Nazir Ahmed states:

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\* Influence of Persian on Hindi by Ambika Prashad Vajpayee p.3

\*\*The Influence of Persian and Persian culture in India.  
Third Dara Shikuh lecture at Delhi 30 Nov 78

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"Cultural contacts with Iran increased when Punjab became a part of the Ghaznavid Empire. The establishment of the Ghaznavid power in India synchronised with the period of Persian Renaissance and it was but natural that the Persian language received fillip during this period."

With the conquest of Delhi by the Turkish soldiers and consequent upon that with the establishment of Sultates by various dynasties comprising slaves, Khiljis, Tughlaks, Syeds, Lodis and Mughals, Persian and Turko-Persian culture flourished even in the far flung areas of India. Thus Punjab was sandwiched between Iran-Afghanistan and Delhi and Persian influences from both outside and inside India tremendously influenced the culture of Punjab. Muslims ruled India for more than six centuries and Persian remained the language of the court and culture.

The important factors of increasing influence of Persian on the culture of the local people including the Punjabis can be enumerated as follows:-

- (1) Arrival of a large number of scholars, poets and writers from Iran and Afghanistan in India via Khyber Pass and Punjab.
- (2) Influx of soldiers, amirs and nobles from Persian speaking areas to India via Punjab.

- (3) Migration of Islamic divines and sufis to preach their gospel in India.
- (4) Coming of traders and other settlers from Iran and adjoining countries to India.

The above mentioned factors were responsible to create a phenomenon that continued for many hundred years. Consequently Persian culture immensely influenced life in this sub-continent, particularly the Northern and North-Western areas of India including the land of Punjab. The conquest of these areas by Muslims and the clash of Hindu and Muslim ideologies led to a fantastic concord resulting in the development of a new culture which in the words of Dr. Tara Chand "was indeed a Hindu-Muslim culture. Not only did Hindu religion, Hindu art, Hindu literature and Hindu science absorb Muslim elements, but the very spirit of Hindu culture and the very stuff of Hindu mind were also altered." It was predominantly a Persian culture that influenced various aspects of life in Punjab.

Histories written in Persian, of medieval India are full of praises and lives of kings and courtiers, their intrigues, wars and patronage of arts and sciences. There is no denying the fact that these are precious sources of knowledge and research. But they speak of elite in detail and hardly about masses. In the words

of F. Mujtabai:

\* "These works are no doubt, valuable sources of knowledge about the higher classes of the Medieval Indian Society, the political events of the period, military and administrative organisations and dynastic struggles with occasional sidelights on the economical conditions and cultural achievements of the age in so far as they were related to the ruling aristocracy. But they have very little to tell us about the actual life of the people, their day-to-day dealings and their door to door relations".

He continues \*\* "These writers were not awake to the changes which were taking place in people's ways of life, in their dress and food, arts and architecture, thoughts and beliefs"

Throughout India including Punjab, a happy blend of Islamic and Hindu styles is observed in arts, architecture, painting and music. Humayun's tomb is a fine example of the mixture of Persian and Hindu styles. This mixture was the hallmark of Mughal architecture.

Regarding the assimilation of Persian words in Indian languages F. Mujtabai writes \*\*\* "The development of local

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\* Hindu Muslim Cultural Relations p.112

National Book Bureau 1978

\*\* Ibid p.113

\*\*\* Ibid p.126-127

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Indian languages in the Indo-Islamic environment, with thousands of Persian words, phrases and thought forms naturalised in them is another point that needs to be noticed. In all the languages of the northern part of India, such as Punjabi and Kashmiri Sindhi, Marathi and Bengali, there are in varying degrees of admixture, large number of Persian words and expressions, not only in the spheres of poetry and literature but in popular proverbs and people's daily speech as well. The assimilation has been so perfect and natural that no speaker, except the specialist and scholar, may be aware of the admixture

This large scale linguistic assimilation points out that there was a considerable flow of cultural elements from one side to the other; for when a language receives words and expressions into its own system from another language, it takes not a number of sounds and syllables but ideas and conceptual networks they contain."

Persian influence is evident in almost all walks of the life of the people of Punjab. Architecture, painting, music, language and literature, and social life of Punjab and Punjabis came under the influence of Iranians gradually. The Persian influence on the culture of Punjab was gradual that seeped into the Punjabis and <sup>reached</sup> its zenith during the Mughal reign.

### Architecture

The architecture that developed in India including Punjab had an earlier basis in Punjab because the relations of Arabs were already established with India in the 8th century AD. The Arabs had conquered Sind and Multan. This caused significant change in the architecture of Sind and Multan. The bright glazed Persian tiles started to be used on the domes of mosques ever since. The buildings of the Slave, Khilji, Tughlaq and Lodi dynasties provided a healthy material for Mughals to improve upon and introduce a typical Mughal style much similar to the Persian style of architecture. This style of architecture, found its full development from the reign of Akbar to the rule of Shahjahan. The main constructions which beautified this area were gardens, forts, palaces, mosques, tombs, canals etc.

Humayun fled to Iran for political reasons but in his adverse days it proved a boon so far as the Persian traditions were concerned. He brought them back with himself to this country. He built two Persian style mosques in Fatchabad and Hissar which got decayed by the vicissitudes of time. His own tomb built by his wife Haji Begum in 1564 AD is a living example of the



beautiful Persian architecture. Its dome is exactly on the style of domes built in Central Asia. Akbar was attracted by the Red Stone of India, and its availability in plenty. Akbar's patronage and encouragement resulted in beautiful buildings like palaces at Agra, and Fatehpur Sikri. In Agra fort there is Jahangiri Mahal built for the Crown Prince Jahangir. It is a happy specimen of Hindu-Muslim unity in architecture. Akbar got two forts built one after another at Lahore and Allahabad. The Lahore fort is built on the pattern of Agra fort. Red Stone is used in it and the fort is more artistic than the Agra fort.

Jahangir built a beautiful tomb of Akbar at Sikandara, and a very impressive tomb of Etmadudaula in which white marble and red stone are used. Etmadudaula's tomb is a beautiful specimen of the Persian architecture.

Jahangir's contribution to architecture in Punjab is a caravan Serai in Jullunder and his own tomb at Shahdara near Lahore which was built by the order of Noorjahan. Noorjahan's own tomb was built nearby.

Shahjahan's reign is the golden age of Indo-Persian architecture. He loved white marble and built almost all his beautiful buildings by using marble. The famous

buildings of Shahjahan are the Red fort, the Tajmahal, Moti Masjid. and Jama Masjid.

In the Punjab his main contribution and influence is the Shalamar Bagh. Ali Mardan designed this garden.

Aurangzeb's monumental architectural achievement in the Punjab is the Badshahi mosque at Lahore which was built in 1674 AD. It set the style of various smaller mosques in the Punjab. This mosque has all the characteristics of the Jama Masjid of Delhi.

Mughal architecture had all the fine points of Persian architecture plus the Indian elements. This architecture represents the Mughal culture. The main influence of Persian architecture on the architecture of the Punjab through Mughals is noticeable in arches, domes, tiles, lay-out of gardens, serais, lattice work, decorative inlay work and Persian inscription on buildings and tombs. One of the serais was built by Jahangir at Jullunder in the Punjab.

Sher-e-Punjab, Maharaja Ranjit Singh who ruled over Punjab from 1799 to 1839 AD \*was an excellent architect

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\* Sher-e-Punjab p.42 Public Relations Deptt.

Punjab Govt. 13 Nov 1979

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and a skilful designer. He built forts at Gobindgarh and Attock and Kachi Garhis around Amritsar. These buildings are a mixture of the Persian and Indian architecture. In Lahore fort he decorated the walls with mirror work in gypsum. There are three hundred designs of flowers. The ceiling of the Shish Mahal is originally Mughal. The golden temple at Amritsar and a large number of the Gurdwaras in the Punjab show Persian influence in domes, windows, arches and openings on all sides.

Persian architecture gave many terms to the Punjabi language such as

سماں - سطر - فصیل - منزل - گنبد - سارن  
 مینار - محراب - زیور - ارہ - رندہ - برہہ - کانی  
 etc.

On buildings all over India including the Punjab there are Persian inscriptions. Mostly these inscriptions are found in mosques, Madrassahs, Khanqahs, gardens, serais and private houses. Almost all inscriptions of the Mughal period are in Persian.

### Painting

Influence of Persian on the Indian painting including paintings in the Punjab started with the advent of the Mughal rule in India. Mughal painting had passed through various historical stages of Mongol, Timurid and Saffavids

of Iran. According to the opinion of Percy Brown, the Persian painting was limited to decorative art from the 14th century AD to 16th century AD. At the above courts it was customary to decorate books. From 1375 AD to 1500 AD Herat and Bukhara were the centres of this art. Even in the earlier times the tradition of the Persian paintings is evident under the Abbassids. Decorated books like "Khattat" by Maqrisi, Kalila va Dimna and Maqamat-e-Hariri point to this painstaking decorative art. In this respect Shahnama, Jame-ut-Tawarikh and various Masnawis too do not lag behind.

Though Babur was fond of fine arts he could hardly devote time to the development of painting in India, due to his engagements on the battle-field.

Humayun was also a lover of fine arts. In 1543 AD he was passing through critical time and was staying at the Amarkot fort. It is said that one day a pretty canary came to his notice and he caught her. According to the statement of the historian Jauhar Aftabchi the king immediately called the painters, got a painting of the canary made and then freed it. When Humayun took shelter at the court of Tehmasp in Iran, the court had great painters attached to it like Agha Mirak and Muzaffar Ali, as well as Mansur and his son Mir Syed Ali. Humayun met the

Father and son in Tabriz and invited them to come to Kabul. They came and were appointed to illustrate Dastan-e-Amir Hamza. This was the beginning of the Mughal school of painting. Abdus-Samad Shirin Qalam also joined them. There are 1375 paintings in this book and the details reveal that both Persian and Indian brushes have been used in them. The sketch work is Persian and the light-colour painting is Indian. Akbar's reign is the golden period of the Indo-Persian painting. The two schools of painting became aligned. In Ain-e-Akbari, Abulfazl has given a list of the court artists including Mir Syed Ali, Khwaja Abdus-Samad, Farrukh Qalam Miskin, Daswant, Basawan, Kesho Lal, Mukand, etc.

Khwaja Abdus-Samad was later appointed Diwan of Multan and thus spread his art in the Punjab.

In 1575 AD Akbar ordered his painters to illustrate Babur Nama, followed by Razm Nama, Timurnama, Baharistan and Khamsa-e-Nizami. These joint efforts of the Persian and Indian painters developed the Indo-Persian art. The paintings of India, including the Punjab reveal the Persian influence in miniature which includes the Persian characteristics like clouds and mountains in the background, straight tall trees, beautiful leaves, delicate branches and blowing winds. Portrait painting in our country was

inspired and influenced by the Persian painting. Along with portraits the bird painting of this country was influenced by Persian painting.

Jahangir who spent a long time in the Punjab added romance and beauty to the painting by including Saqi, cup and wine. In his time profile painting was popularised. Bishan Dass was a great portrait painter of that period. Shahjahan's period, though mainly a period of architecture, is known for its paintings too. Faqirullah Khan was the greatest painter of that period and Hashim followed close. The details in painting, and the golden paintings inspired by architecture are the characteristics of Shahjahan's period.

Dara Shikoh was also fond of painting. Bikramajit Hasrat has enumerated some of the paintings of Dara Shikoh which include a painting showing a Saqi in Persian dress.

Though Aurangzeb was personally not interested in painting, his courtiers were. In his time painting shifted from courts to people.

Portrait painting in Persian style greatly influenced Punjabis as the portraits of Sikh Gurus, Maharaja Ranjit Singh, his court and his generals Hari Singh Nalwa, Sardar

Sham Singh Atariwal, Sardar Ahula Singh Akali, and the profile of Diwan Mohkam Chand and Maharaja Dalip Singh are in the same style.

The life size portraits of Maharajas of Patiala and Kapurthala too seem to be under the influence of Indo-Persian style. The paintings of the Maharanis of Ranjit Singh are also in Mughal style. For instance from the seventeenth century onwards the Mughal characteristic of females painting is painting a lady sitting alone in the garden smelling a flower in her hand. A pearl necklace is around her neck. A painting of Maharani Mehtab Devi the Maharani of Maharaja Ranjit Singh is in that style.

The Central Museum of Lahore contains a painting of Zaibun-Nisa dressed in black sitting on marble floor writing something.

### Music

When the Aryans entered India they brought with them a complete system of music. Prof. F.C. Davar says that the Iranians derived a lot in music from the Sassanids. Sam Veda contains a detailed system of music. When Muslims came to India via Iran they too brought a developed system of music. The intercourse of the Indian and Persian music gradually made the Indian music assimilate

the Iranian Ragas in itself. For instance, the Raga "Kaman Kalyan" is the changed name of the Iranian Raga 'Yaman'. Raga 'Norochkaya' is Persian Norozka and 'Jangla' is Persian 'Zangulah'. India had the good fortune of having great artists like Amir Khusro, Mian Tansen and the Sharqi family who innovated Ragas and invented instruments. The Bhaktas and sufis patronised music in their 'mehfils' as much as the kings did in their courts. During the time of Delhi Sultanate there were particular groups of musicians, dancers and singers. During this period Amir Khusro was a great poet and a great musicologist. Various Ragas are ascribed to his name such as Tarana, Qaul, Ghara, Sarparva, Ghazal, Delf, Majeer, Sazgari, Kaman, Ushaq, Hoafiq, Ghamam, Farghana, Bafarz, Ferdost, Manam Multani etc.

In the 15th century AD Sultan Hussain Sharqi, the king of Jaunpur had invented "Khayal". Babar's contemporary musicians were Shaikh Nanyee, Gul Mohammed and Shah Quli. The greatest singer Tansen was in Akbar's court. His top raga was 'Darbari'. A census of musicians revealed that there were 1700 such artists during Akbar's reign. The tradition continued in Jahangir's reign. The great singers of his period included Hafiz Nad Ali, Namza and Jahangirdar Shahjahan's reign also had great singers like



Jagan Nath and Bilas Khan. Nan Ras Khan was the most prominent singer during Bahadur Shah Jafar's reign.

In Punjab "Patiala Gharana" of music is well known. The influence of Persian on the Indian music was carried to the Punjab also. Besides the Persian names of Ragas various Indian instruments are either borrowed from Iran or have Persian names, like sitar (seh-tar); Santoor, Shahnai, Tabla, Naqqara, Tanbura, Dhól and Dholak (Dohl and Dohlak), chang, Damama, Daf, Rabab.

In Punjab prominent centres of music which came under Persian influence were Lahore, Muhtan, Patiala, Amritsar and Jullunder.

Besides the mystic dance of Persian sufis specially its fast rythm seems to have influenced Bhangra. Giddha dance of the Punjab seems to have imbibed the spirit and make-up of the Persian Turkman dances of girls.

#### Household Goods

When two cultures meet, they give and take. The Mughal culture with a strong background of the Persian civilization not only influenced the art, architecture and music of India including the Punjab but also penetrated into the households, the fashion of clothes, ornaments, utensils and the art of living. Persian clothes like Jama,

Peshwas, Shalwar, Qameez, Kulah, Amnama, Pajama, Salim Shahi Jooti (Shoes), Tehmad became the rage of the day in North India, particularly in the Punjab. Besides, necklaces, earrings, rings, diamonds, bracelets, perfumes and various types of food now aptly entitled as mughlai foods were and are cooked and relished by the Punjabis. The tandoori (or Mannuri) delicacies still rule the hearts and tongues in the Punjab.

The medals and coins of the Punjab show a marked influence of Persian. The gold medal awarded by Maharaja Ranjit Singh, the ruler of Punjab was named 'Kokab-e-Iqbal-e Punjab. The Maharaja himself was entitled "Sher-e-Punjab".

Among food items in the Punjab following were introduced by Muslims with Persian culture:

Baqarkhani, Kulcha, Kabab

\*Hazrat Guru Nanak Sahib has used the word Kabab in a Punjabi couplet:

”دغا بازی کر کے دنیا لٹ کھائی  
پیئے پیائے اور کھائے کباب“

Tarkari for vegetable is a Persian word. Various vegetables acquired Persian names like Kadoo, Sabzi, Shalgham, Cheqandar, Piaaz. Same is the case with green and dry fruits.

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\*Nanak Bani Nasihat Nam p.568  
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For instance, Tarbuz, Sib, Anar, Angur, Sharifa, Aloo Bukhara, Badam, Kishmish, Pista, etc. were introduced in the Punjab by Isfahani traders. Among sweets Halwa, Balu Shahi, Barfi, Malaiand, Namakpara, Shakarpara are Persian.

Chadar, Qalin, Bistar, Takia etc. were bestowed upon the Punjab by the Persian culture. Even the last dress 'Kafan' was Persian.

Persian culture also brought to Punjabis Aina, Sheesha, Sabun, Attar, Guldun, Gulabpash etc. Akbar had established a 'Khushbukhana' for perfumes.

Among recreation/<sup>were</sup>brought Chogin, Shatranj and Shikar to the Punjab.

In short there is hardly any walk of life in the Punjab which is not influenced by Persian. According to \*Jawaharlal Nehru "Few people have been more closely related in origin and throughout history than to people of India and the people of Iran.

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\* Discovery of India p.138  
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## Chapter Four

### Influence on language

It is a historical fact that India through the ages remained a target of foreign invasions and the first area to face most of them was Punjab. While the swords of invaders kept on changing the geographical and political aspects of the land of five rivers, their language which for a very long time was Persian influenced the local language. When Al-Beiruni came to Lahore in the Ghaznavid period, he found two languages current in Punjab. \*In his book Al-Hind he divides the language of Lahore in two distinct groups.

- (a) One language was spoken and used by the learned people, that was Sanskrit;
- (b) The other language was the language of common people.

The fact is that before that in eighth century Multan had become the centre of culture and literature during the Arab rule. When Ghaznavids established their government in Punjab, Lahore became a more important cultural and literary centre than Multan. A number of divines, poets, writers and traders gathered in Lahore. The local language adopted new vocabularies from Persian and Arabic and was called Hindavi and Lahori. Even in the earlier invasion

\* Alhind part I p.14

of Sind by Mond.-bin-Jasim the composition of his troops was of Arab as well as Persian soldiers. Even in Sind the structure of a new language was prepared by the co-mixture of the Persian, Perso-Arab and local culture and language. According to Dr. A.S. Bedi\* "for a long time Punjab paid tribute to Iran and the Persian culture and language kept on influencing Indian culture and language but the major pressure in this respect was Punjab. Though it is a fact that Ghaznavids were Turke and spoke Turkish, Afghans spoke Pushtu and Persian and early Mughals also spoke Turkish, the court language of all these as well as that of the Sikh ruler Maharaja Ranjit Singh remained purely Persian. Persian influenced Punjabi more than any other language. The fascinating synthesis that started in Multan matured in Lahore. As described by Syed Suleiman Nadvi "Upto the time of Naseruddin Babcha, a contemporary and rival of Sultan Altmash, Multan was the main centre of Islamic learnings and teaching. Gradually it got transferred to Lahore and then Delhi. It establishes the fact that Persian and Arabic first got mixed in Sindhi and Multani and then Punjabi after which they went to Delhi."

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 \*Three Indian languages p.115

(Anjuman Taraqqi Urdu) 1965  
 .....

Amir Khusrow calls the dialects of Punjab Lahori and Multani in 'Noh Sipehr'. In eighth and ninth century Naths and Jogis of Punjab used the local dialect but that dialect being a link between apbhransh and modern Punjabi could not be designated straightway as Punjabi.

Briefly we can deduce that in the seventh or eighth century the seeds of present Punjabi were sown. Upto 1000 AD Punjabi developed under the shadow of apbhransh after which it evolved to its polished form. In the eleventh century it became the literary language used as a medium of expression by Masud and Salman, and in thirteenth century by Baba Farid Shakarganj. It was then owned by Sufis.

Baba Farid (1173 to 1265 AD) was the first poet of the Punjabi language. He resided at Pakpattan but travelled a lot. He adopted Dehnda dialect then current in and around Multan, with a significant influence of the central dialect (Punjabi). In his poetry he used Persian, Perso-Arabic and Arabic words freely. As a matter of fact in a period of three to four hundred years a large number of Persian and Arabic words had been absorbed in Punjabi and these had become an integral part of the Punjabi language.

Specimens of Baba Farid's poetry are safe in the sacred "Guru Granth Sahib". His language proves that with

the adoption of Persian words the form and idiom of Punjabi underwent a significant change. "Roomal, Doshala, Burqa, Gulab, Shisha, Namaz, Roza, Kaba, Id, Qazi, Badam, and Lunnar are a few words which like many other Persian words are also very much Punjabi words now. The very terms "Punjab" and "Punjabi" are Persian. The term Punjabi is made of Punjab plus the "ye" of relativity on the Persian pattern like Fars and Farsi. Punjabi was at times known as Hindko, Multani, Lahori and Jatki, Ganwaroo Bhaka and Des Bhaka. Maulana Abdullah (1641 A.D) author of "Risala Fiqah Hindi" calls his language Hindi. Even in 1895 A.D Imamuddin wrote

معجزہ پاک رسول اللہ صلی اللہ علیہ وسلم

According to Amir Khusrow, "the language is Multani and Lahori." The first poet who used the word Punjabi for the language of Punjab was a Hindi poet, Sunderdass, a disciple of Dadoodayal. Dr. Mohan Singh also says that "the word Punjabi first occurs in the poetry of Sunderdass who wrote some verse in Punjabi". He adds that "Sunderdass is said to have been born in Rajasthan about 1596 A.D.

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 \* An Introduction to Punjabi Literature 1951  
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Hafez Barkhurdar (1699 AD) uses this Persian name of the language in his Miftahul Fiqah when he says:

حضرت مومن دافرما یا اس زبج ایہ سنائی  
تربت پنجابی آکھ سنادیں جے گوہر دے سنائی

Another poet Surdass of Kalanaur wrote Nal Daman in 1657 AD a manuscript of which is available in Bombay's Prince of Wales library. He mentions the word Punjabi in this couplet:

با جو پنجابی ہو نہ جانے  
رتن پارکھی رتن سنجانے

\*Maulavi Kamaluddin (1701 AD) speaks of Punjabi thus:

دیکھ کتاباں سبے جوڑے نال زبان پنجابی  
یاد کرو تیں پڑھو ہمیشہ نال طبیعت تازی

The above noted statements and evidences lead us to believe that it was during the reign of Mughals that the language of Punjab was designated by the Persian word Punjabi.

Moreover Persian script became a popular script of the Punjabi language and most of the Punjabi literature produced till before the partition of two Punjabs was printed and published in Persian script which had also been adopted for the Urdu language. This script was recognised by the Punjab University for answering the Punjabi even now is Punjab University for answering the Punjabi question papers in the unpartitioned Punjab and even now is playing an important

\* Intikhabul Kutub as quoted by K.S. Bedi (p.107)  
in Three Indian Languages p.107



role in the publication of Punjabi literature in the West Punjab (Pakistan).

A significant contribution of Persian to the Punjabi language is the Persian terms which have enriched the Punjabi language. For instance the adoption of Persian personal names and surnames by Punjabi is a factor of no mean merit. The Indian muslims have borrowed their names from the Islamic books and history containing a number of words like Allah, Mohammad, Ahmed, Hassan, Hussain, Ali, Mustafa, Qureshi, Ansari, etc. However, the pure Iranian names entering the Punjabi language are also not lacking.

\*The following names will prove the point:

Faridun Khusrow, Feroz, Parvez, Nahid, Mirza, Khan, Khurshid, Bahram, Aftab, Mohtab, Daulatshah, Forzana, Bano, Shahina, Shahin, Shahana, Zarin, Zarina, Sarfraz, Shahjahan, Noorjahan, Jahangir, Humayun, Sher Shah, Durdana, Shahwar, Shamsad, Dilshad, Dildar, Shahnawaz, Yarjang, Akhtarnawaz, Bakhtawar, Bakhtiar, Shahryar, Yasmin, Firdaus, Gul, Gulab, Nasrin, Mehr, Aurangzeb, Bedar Bakht, Bahadur, Shah, Sherjung, Sher Khan, Darya Khan, Gulnar, Afsar, Mehرداد, Mehrban Khan, Iqbal, Danish etc.

On the same analogy the following Hindu and Sikh names can be given:

\* Mostly taken from Professor Nazir Ahmed's Dara Shikoh Lecture 'The Influence of Persian and Persian Culture in India.'

be mentioned which are fully or partially Persian:

Lal Bahadur, Jawahar Lal, Sher Singh, Iqbal Singh,  
Shamsher Jung, Sherjung, Shamsher Singh, Attar Singh,  
Raushan Lal, Takht Singh, Gur Bakhsh, Nawab Rai,  
Nawab Singh, Daulat Ram, Aftab Rai, Mehtab Singh,  
Naubat Rai, Dyanat Rai, Dider Singh, Gulshan Rai,  
Chaman Lal, Munshi Gulab Singh.

If we were to count Persian and Perso-Arabic pen-names of the Punjabi writers and poets, there will be no end to it. To quote a few\* :

Farid, Hatim, Shah Hussain, Khushdil, Shah Murad,  
Khakishah, Gauhar, Tabib, Miskeen, Waris, Darvesh,  
Bahadur Shah, Vilayat Shah, Jehangiri, Maulavi  
Bakhsha, Dider Bakhsh, Ashiq, Faqir Darzi, Khwaja  
Fard Faqir, Dil, Hairan, Hafiz Barkhurdar, Jan,  
Najabat, Waris Shah, Ahmed Yar, Nauroz, Qader Yar,  
Badr, Agha Lahori, Kushta, Hamdan, Faqir, Sabir,  
Asr, Musafir, Bakhshi, Qaiser, Rahi, Daman, Attar,  
Feroz.

In addition to the above mentioned pen-names adopted by muslim poets we would like to mention the nom-de-plumes of Hindu and Sikh poets to show how much influence the

\*Quoted from History of the Punjabi language and Literature (Punjabi) by Abdul Ghafoor Qureshi.

Persian terms have had on the Punjabi language.

Hira Singh Dard, Charan Singh Shaheed, Mohan Singh Diwana, Vidhata Singh Teer, Mohan Singh Maher, Autar Singh Azad, Pritam Singh Safeer, Gopal Singh Dardi, Gurmukh Singh Musafir, Ajaib Chitrakar, Darshan Singh Awara, Piaru Singh Sahrai, Harnam Singh Naz, Teja Singh Sabir, Barkat Ram Yuman, Ajit Singh Dagh, Nand Lal Parwana, Kishan Singh Arif, Bhagwan Singh Merajia, Niranjan Singh Talib, Gopal Singh Qaumi, Barkat Kavi. Even a famous Sikh Punjabi Folk Singer Asa Singh has his nom-de-plume 'Mastana'.

The names of various parts of the human body in Punjabi are Persian such as Badan, Jism, Khoon, Nakhun, Seena, Dil, Jigar, Sar, Gardan, Baghal, Palak, Bazoo, Panja, Kamar, Zaban, Naf, Nabz.

Persian culture had its due influence in respect of loaning Persian food alongwith the relative terms to Punjabi, such as:

\*Gusht, Sabzi, Qima, Qorma, Kofta, Biryani, Kabab, Seekh Kabab, Shami Kabab, Khurek, Dastarkhan, Nan Shorba, Nan Khatai, Shirmal, Tanoor, Murgh, Khushka, Pulao, Falyda, Yakhni, Dampukht, Shabdeg, Namak.

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Mostly taken from Prof. Nazir Ahmed's Dara Shikoh Lecture.  
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Shakar, Paya, Ran, Zaban, Zeera, Anardana, Deg, Tawa, Gilas, Tasht, Qashq, Namakdan, Qanddan, Halwa, Panir, Roghanjosh, Abjosh, Sharab, Sharbat, Gulqand, etc.

The names of many areas, cities, towns and villages in India including Punjab have got Persian names. They were assimilated in the Punjabi language. For example:

Shahdara, Badami Bagh, Khanpur, Sarhind, Daryaa Khan, Shershah, Dera Ismailkhan, Dera Ghazikhan, Kala Bagh, Ahmedabad, Hoshiarpur, Hyderabad, Mahmoodabad, Farrukhabad, Ferozabad, Allahabad, Ghaziabad, Pak-patan, Shikarpur, Sarhad, Baluchistan, Nawabganj, Hazratganj, Shahjahanpur, Muradabad, Qadiriabad, Jalalpur, Sultanpur, Khanpur, Peshawar, Akbarabad, Mughal Sarai, Faizabad, Kharpur, Buland Shahr, Sikandarabad, Noorpur, Nurmahal Sarai, Turkman Darwaza, Qasabpura, Jauhari Bazar, Mina Bazar, Sultan Bazar, Sheikhpura, Wazirabad, etc.

The names of buildings and their parts, furniture and household effects in Punjabi are Persian:-

For instance: Dahliz, Dalan, Ihata, Dar, Darwaza, Dari, Dariche, Kursi, Moz, Takht, Bistar, Raushandan, Qanddan, Namakdan, Guldan, Baranda (Baranda), Shaktir, Pakhana, Ghusalkhana, Charpai, Dasta, Bawarchikhana, Balakhana, Mahal, Sarai, Tasht, Deg, Degchi, Surmadan, Pandan, Chaqu, Qalamdan, Kard, Rang, Roghan, Aftaba, Sabun, Miswak, Piala,

Asbab, Qalin, Farsh.

Some Persian names of jewellery and perfumery became Punjabi in Punjab. For example: Guluband, Zavar, Bazooband, Pazeab, Mushk, Mushknafa, Hena, Zafran, Gulab, Maj-Majmoa, Attar, Zulf-e-Bangal (Hair-oil), Rooh Kewra.

Names of many fruits in Punjabi were originally borrowed from Persian such as:

Angoor, Anar, Seb, Amrood, Zardaloo, Aloocho, Mewa, Chelghoza, Pista, Badam, Sharifa, Kishmish, Kharbuza, Hindwana, Sarda, Toot, Shahtoot, Khubani, Khurmani, Bih, etc.

Punjabi also borrowed some names of birds from Persian. For example: Baz, Shabaz, Shikra, Khargosh, Babr, Sher, Surkhab, Kabootar, Bulbul, Fakhta, Hud Hud, Murgh, Murghabi, etc.

The names of some vegetables, flowers and trees in Punjab are loaned from Persian such as Sarv, Chenar, Safeda, Shalgham, Shakarqand, Gulab, Lala, Gulo Daudi.

The names of various posts and professions are Persian or almost Persian/Perso-Arabic. Kashtkar, Zaminder, Darzi, Rafugar, Tajir, Hajam, Nanwai, Bazaz, Qassai, Gorkan, Jallad, Kitabfarosh, Sabzifarosh, Halwai, Mehtar, Halalkhor,

Saraf, Filban, Naalband, Zargar, Tabib, Hakim, Qazi, Imam, Qalaiger, Baziger, Mausiqar, Tabalchi, Sitarnawaz, Chobdar, Darban, Mu'llah, Maulawi, Gorkan, Ghassal, Shaar, Darbari, Badshah, Kebabi, Khansoman, Ustad, Shagird, Saqqa, Shuturba, Kardar, Arzinawis, Vakil, Muddeec, Wazir, Sipahsalar, Amir, Kuzhgar, Saqi, Khalifa, Ustad, Gulferosh, Sipahi, Tehsil-dar, Diwan, Karinda, Mukhtar, Amin, Hakim, Ziladar, etc.

Some common travel words were borrowed from Persian, for example: Sawar, Sawari, Rah, Zin, Rakab, Naal, Logam, Khurjin, Dahna, Pech, Maikh, Nazdik, Door, Rahro, Rahbar, Chobdar, Piada, etc.

Some of the Persian and Perso-Arabic terms regarding ~~various~~ agriculture which penetrated into Punjabi are as follows:

Naqsha, Khasra, Kasht, Kashtkar, Fasl, Zamindari, Gandam, Jau, Abpashi, Nahr, Darya, Zaro, Muzare, Zamin, Tos Tehsil, Baqaya, Raaya, Barish, Mausam, Sardi, Germi, Girvi, Dakhil, Bedakhhli, Asl, Asli, Raqam, Sood, Aslzar, Malguzari, Mehsool, etc.

A majority of court and administrative terms used in Punjabi are in fact Persian and Perso-Arabic. Here are a few examples:-

Diwani, Faujdari, Mudai, Mudaa-alaih, Qanoon, Mali, Adalat, Rahn, Vakil, Vakalatnama, Vakalat, Moakkal, Gawah,

Gawahi, Ilzom, Jurm, Mulzim, Mujrim, Shahadat, Irtekar, Bainama, Rahn nama, Hazir, Hazeri, Saboot, Sabit, Jurmana, Mussawada, Dastawez, Peshi, Naql, Arzinawis, Katib, Munshi, Ahlkar, Piala, Peshkar, Byan, Halafiya, Halafnama, Tasdiq, Mohr, Dastkhat, Qaid, Umrqaid, Qatl, Qatil, Maqtool, Darkhast, Barkhast, Qanoongo, Kotwal, Kotwali, Giriftar, Giriftari, Saza, Riha, Rihai, Bari, etc.

Common abuses and relative words in Punjabi in many cases are Persian:

Besharm, Behaya, Bewaqoof, Badmaash, Awara, Awaragard, Nalaiq, Behooda, Badzat, Kamina, Badtameez, Beghairat, Badniat, Badkar, Fahisha, Buzdil, Beiman, Badgoee, Aibee, Haramzadah, Haremi, Badbakht, Badfail, etc.

Generally too the pure Punjabi abuses seem to be the translation of Persian abuses. It cannot be the other way round because Persian came and influenced the Punjabi culture and it was not vice versa. Many Persian vocabularies used in reading and writing found their way into Punjabi such as:-

Siahi, Qalam, Qalamdan, Dawat, Saahed, Ustad, Dars, Dastkhat, Katib, Khushnawis, Kaghaz, Khat, Imla, Insha, Kitabab, Unwan, Bab, Safha, Mistar, Waraq, Mashq, Pushta,

Jild, Hashiya, Jildbandi, Satr, Math, Safhabandi, etc.

Many technical terms were also taken by Punjabi from Persian. Some of these are:-

Kamani, Randa, Daraz, Ara, Memar, Nabz, Mehrab, Minar, Gunbad, Raasha, Zukam, Nazla, Bukhar, Sardard, Falj, Chashm, Sartan, Beenai, Nabocna, Pech, Mekh, Angushtana, Charkha, Charkhi, Mizrab, Tabla, Sitar, Shahnai, Rabab, Santoor, Tar, Tesha, Hunar, Fan, Awzar, Saz, Darbari Khayal (Indian Ragas), etc.

A few Persian words of praise also trickled into Punjabi as Marhaba, Zindabad, Shabash, Vah Vah, Khoob, Mukar, Mukarar, Subhanallah.

The keywords Inqilab-Zindabad became the main slogan of India's freedom movement not only in Punjab but all over India. The names of all chess pieces, Shah, Pinda, Vazir, etc. used in Punjab are Persian.

To sum up from 964 AD onwards the language of Lahore began to be influenced by Persian. In 1000 AD Lahore became the metropolis and capital of the Ghaznavids. In place of Multan, Lahore became the centre of culture, literature and politics. Persian speaking muslims settled in Ambala, Panipat, Sirhind and Karnal also. Muslim visitors, merchants and professionals as well as commoners kept on infusing the



vocabularies of their own language into Punjabi thereby giving it a new turn. The language described as the language of common people of Lahore became the medium of expression for Hindus and Muslims. Sadd-bin-Salman adopted it, Shah Hussain Lahori polished it and Waris Shah wrote the immortal 'Heer Ranjha' in it and today the same language is considered the standard Punjabi, certainly beautified by Persian.

### Structural similarities

There are a number of structural similarities between Persian and Punjabi which are enumerated below:-

1. One of the Punjabi scripts is Persian.
2. Innumerable Persian nouns form a part of Punjabi.

Examples:- خدا - گلدان - طرز - قیچی - دیوار -  
روز - مہتاب - آفتاب - پیر - بی

3. Innumerable Persian adjectives are Punjabi adjectives

as well. Examples: حاجل - شریف - خوب - سفید -  
پر صبر - گناہگار - سیاہ - بد - نیک

4. In Gender the Perso-Arabic pattern is followed in

Punjabi to denote the feminine. Examples:

مادہ - ملکہ - صاحبہ - خادمہ - زاحدہ

5. In nu,

5. In number, plurals of many nouns are formed in Punjabi on the Persian pattern by suffixing

Examples: قبران - مردان - دیشیزان - دوستان  
زنان

Arabic plurals are also taken by Punjabi in their original form. Examples:

فقرا - آرا - اصول - اویا  
عربا - مقاصد

6. Vocative /ای / یا / الف in Punjabi is similar to Persian like

- پہلوانا - ربا - خدایا - دلا  
اوی یار = اکھ یار

7. In pronoun, third person singular, third person as well as the second person singular and first person singular are similar. Examples:

Persian

او  
آنان  
تو  
من

Punjabi

او  
اوتاب  
تو  
میں

8. In possessive case dropping of 'Zafet' is borrowed by

Punjabi from Persian. Examples:

نائب وزیر - سرمایہ - صاحب دل - نور جہان - قاضی مقام

The emphatic or reflexive pronoun 'Khud' (خود) is taken by Punjabi as it is.

9. Adjective of Relation (صفت نسبتی) is similar in Persian and Punjabi. Examples:

حسبانی - ربانی - نورانی - ایرانی - هندی - دھوی - لاہوری  
ملکی - موسوی - عیسوی - غزنوی

10. Comparative and superlative degrees in Persian and Punjabi are similar. Examples:

بہتر - بہترین  
دائتر - دائرترین  
دائتر - دائرترین

11. Compound adjectives are similar or same in Punjabi and Persian. Examples:

خردماغ - سروقد - گلبدن  
نیلنام - زبردست - کم زور - نامہ نگار - روح افزا  
جزائیش - گیسو دراز - غریب نواز

12. The Persian infinitives (کرن) and in Punjabi infinitives end in (نا) like کردن in Persian, is کرنا in Punjabi. The closest similarity is found

in compound infinitives. Examples:

کُلم کردن = کُلم کرنا    سلام کردن = سلام کرنا  
درس دادن = درس دینا    دعا کردن = دعا کرنا  
گُشت خوردن = گُشت کھانا    دفن کردن = دفن کرنا

13. Persian adverbs of time and place like سالانه - ماهانه - weekly - daily - are common in Punjabi. - نزدیکہ دور - ہر طرف - روزانہ

14. Persian adverbs of manner like "اندازاً" - "فورا" are common in Punjabi.

15. Conjunction Vau (و) occurs just as in Persian  
آپ و ہوا - گل و بلبل - آپ و دانہ - خرید و فروخت

16. Interjection and particles common in Persian and

Punjabi: آفرین، مرحبا، یا و افسوس، آہ  
(شاد باش) شایاش، ہای، وای

17. The construction of nominative and verbal sentences in Persian and Punjabi is similar. They start with subject and end with predicate or a verb.

18. Negative verbs are made in both languages by prefixing  
نہا = نہو = نہکر = نہکن = نہن

19. Many Persian and Punjabi common abuses seem to be translations of each other. Obviously we refrain from quoting dirty abuses. However, a couple of harmless abuses will illustrate our point.

#### Persian

احمق  
غیر  
الاع  
پدر سوختہ  
شیطان  
سگ

#### Punjabi

احمق  
ح  
کھوتا  
پیو سوا  
شیطان  
کٹا

20. In Lehnda Punjabi Persian pronominal suffixes

ش and م are used with Punjabi verbs on

Persian pattern.

ش has become س

رفتیم = گئیم  
گفتیم = آٹھیں

### Proverbs

Punjabi has either borrowed Persian proverbs or translated these and incorporated in itself. Some of the proverbs used originally are

جویندہ - یا پندہ - دیر آید درست آید - ہمت مردان مرد خدا -  
گرہ گشتن روز اول - پیش از مرگ وادیدا - اول خویش بعد درویش  
راہ راست پرو گرہ دور است

Some of the translated proverbs are

اندک اندک می شود بسیار = تھوڑا تھوڑا کر کے بہت ہو جاتا ہے  
آواز دھل شنیدن از دور خوش است = دھول دی آواز دوروں چنگلی لگی ہے  
از دل برود آخی از دیدہ برفت = اکھیاں توں دور تے دل توں دور ہے  
بچہ تا نگرید مادرش شیر نمیدهد = بچہ ناں رووے تاں ماں وی  
دودھ نہیں دیندی

بزرگی بعقل است نہ بہ مال = وڈیائی عقل نال اے عزال نہیں  
برکس نیند نام زنی کافور = آٹھوں ائے ناں سن سکھو  
دنیا بہ امید تمام است = دنیا اُمید تے قائم اے  
قرض مقراض محبت است = قرض محبت دی قرضی اے

Idioms

A number of Persian and Punjabi common idioms are semantically similar. A few examples are given:-

Persian

بکار آمدن  
شیر و شیرین شدن  
بر زبان آوردن  
پنبہ بکوش  
پشت نمودن  
پودت کردن  
تیشہ برپای خود زدن  
جان بہ لب آمدن  
دست و پا زدن  
دست از جان شستن  
دست گرفتن  
دل دادن  
دست پامہ زدن  
دراز کشیدن  
کمر بستن

Punjabi

کم اونا  
دھڑ مہری ہونا  
زبان تے پھوٹنا  
کناں وچ روت  
پھوٹ دکھانا  
کھل لاھنا  
اپنے پیرتے آپ کھاڑی مارنا  
جان بیاں تے اونا  
ہتھ پیر مارنا  
جان توں ہتھ دھولینا  
ہتھ پھڑٹنا  
دل دینا  
ہتھ پیر پینا  
لما پینا  
کمر کسنا

Influence on thought

Before the presence of muslims in India a number of religions like Buddhism, Jainism and Vedic faith were prevalent and had influenced the thought of Indians. There were three causes or means of this presence, conquest, immigration and conversion. Mohammad-bin-Qasim's conquest of Sind, Mahmud Ghaznavi's invasion of India and annexation of Punjab upto Ravi as well as Shahabuddin Gheuri's conquests leading to the establishment of Delhi Sultanate are a part of political history. These conquests provided opportunities for the addition of muslim element to the population of India.

The real influx of muslims followed the conquest. They included mainly traders and mystics. The conversions to Islam took place widely for raising the status and standard by lowcaste Hindus who had tasted the bitter segregation at the hands of their own people due to the strict caste system in this country. A number of people embraced Islam and learnt Persian for improving their prospects in economic and administrative spheres. However, the greatest impact of Persian thought on Punjab was made by the sufism which exercised a profound influence on the thought, life and culture of Punjabis.

M.Mujeeb writes: \* "The main stream of Sufi influence flowed into India from the north. Shaikh Ali Hujwairi, the author of well-known work on Sufism and the Sufis Kashf-al-Mahjuh, settled at Lahore and died there sometime between 1072 and 1079." In other parts of northern India many other outstanding personalities like Shaikh Muinuddin Chishti, Shaikh Bahauddin Zakariya and Shaikh Jalal Tabrizi extended sufism. These and many others served as links between the sufis of Iran, Khurasan Turkistan (mainly Persian speaking areas) and India and \*\* "the whole sufi tradition was also brought over and continued here without any break."

Shaikh Ali-bin Usman Hujveri became famous with the title of Data Ganjbakhsh. He settled in Lahore and due to his affectionate efforts Islam spread in Punjab. Hundreds of Hindus became muslims without any force or imposition. A significant person among them was Rai Raju whose muslim name was Shaikh Hindi. Till the partition of India in 1947 his successors remained caretakers of the tomb of Data Ganjbakhsh at Lahore. In the beginning of the eleventh century Shaikh Ismail Bukhari and in the

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 \*The Indian Muslims Second edition 1969 London P.116

\*\* Ibid 1969 P.117  
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12th century Fariduddin Attar came to India. In 12th century also Khwaja Moinuddin Chishti arrived in India and made Ajmer his headquarters. In the 13th century Shaikh Jalaluddin Tabrizi a desciple of Shaikh Shihabuddin Suhrawardi arrived in Bengal.

Syed Jalaluddin Bukhari settled in Uchh and Baba Farid Ganjshakar settled in Pakpattan to preach. Till today these divines have followers not only muslims but people of other religions too.

The Sufis who poured into India after the muslim conquest of northern India formed a peaceful and tolerant element of Islam. The Islam imposed by sword and fanatics could hardly convert Hindus but the Islam preached by sufis conquered their hearts. As a result of this the conversions became willing.

### Sufism in Punjab

In order to comprehend the spread of mystic thought in Punjab and its impact on Punjabi language and literature it becomes imperative to provide a short glimpse of sufism outside India because Punjabi sufism is considered an offshoot of the extensive sufi movement that took roots, and sprouted/flourished in Arabia in 800 AD or the second

century Hijra. Before and after coming to India the sufism underwent many changes under Persian and Hindu influences.

To quote Lajwanti Rama Krishna "Sufism was born soon after the death of the Prophet and 'proceeded on orthodox lines'. Its adepts had ascetic tendencies, led hard lives, practising the tenets of the Quran to the very letter. But this asceticism soon passed into mysticism, and before the end of the second century AH (AD 815) these ascetics began to be known to the people as sufis. The name sufi was given to them because they wore woolen garments. The term 'labisal-suf' which formerly meant 'he clad himself in wool' and was applied to a person who renounced the world and became an ascetic, henceforward signified that he became a sufi."\*

Basically a product of Islam and assisted by spiritual intelligentsia mysticism turned from fear of God to love of God. Later in the second century AH (815 AD) mystic thought came under the influence of Greek Philosophy of Ashradian and Dionysius. Christianity influenced the monastic discipline. Hebrew provided some technical vocabulary. Sufis borrowed the wealth of medical science

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\* Punjabi sufi poets p.1. The author Lajwanti Rama Krishna has based her statement on the following sources:

1. Encyclopedia of Religions and Ethics  
VOL XII P.10
2. Nicholson in J.R.A.S. Vol.XXXVIII 1906 P.305

from Greeks and called it 'younani' system. Away from the dogmas of 'Ulema' the sufis went elsewhere in quest of knowledge and supreme truth. Soon a new school of mystic thought was established. It was predominantly influenced by Persian and Indian thought. Bayazid Bistami was the main adherent of this latest school of sufism. His system was based on absolute annihilation in the Divine, 'Fanafillah'. As if he was enchanted by vedantic conception of God, he used to say 'Glory to me how my glory is great.' It reminds one of the 'Aham-Brahm' (I am God). Later Mansur Hallaj raised the slogan 'Anal Haq' conveying the same conception. With the passage of time sufism also evolved the cult of saints. The system of evolution brought it to a philosophy of seeking 'fana', through stages of Tariqat and Haqiqat. The tariqat or path comprised seven stages repentance, abstinence, renunciation, poverty, patience, trust in God and satisfaction."\*

Some Sufis differ and enumerate more than seven stages. Sufis were tolerant. Sometimes they flouted Islamic dogmas and incurred displeasure of the rulers. Therefore, they were accused and punished for being

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\* Nicholson The Mystics of Islam p.29

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'heretics'. Bistami was exiled a number of times and Mansur-al-Hallaj was crucified. As a result the new sufi adherents came back to the folds of old sufi school to avoid the wrath of the powerful orthodox rulers. Thereafter all sufis made the holy prophet as their ideal and the holy Koran as the source of their thought.

In the beginning Punjab received sufis who were preachers. They helped the rulers to establish their rule and win over the people to Islam. The sufis preached and practised tolerance, patience and friendship. They attracted followers from all walks of life. \*At a later stage sufis deviated from missionary work and engaged themselves in the study of various religions systems and philosophies. As a result Vedant and Bhagwatism influenced their minds and ideas. In Punjab muslim mystics believed that there was no reality except God. All else was illusion. The idea of illusion was a direct impact of the concept of Hindu 'Maya'.

In addition to this the doctrine of reincarnation was adopted and supplemented by the theory of Karma. In addition to the holy prophet Mohammad the Punjabi sufis

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\*In Mystic tendencies in Islam p.142 Zuhuruddin Ahmed writes "Out of the later sufis very few appear to have given any thought to this practical aspect (conversion) of the doctrine of Islamic Sufism".

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equally respected prophets of other religions. Muslim mystics recognised the ways of worship of other religions as other ways of adoring the Almighty. Punjabi Sufi's temple and mosque were everywhere. Bulleh Shah's Kanun-e-Ishq comprising Kafis is replete with such ideas. These clear thinkers advocated religious tolerance and denounced fanaticism. They recognised the freedom of faith.

These developments in Sufism on the land of Punjab later helped in the demarcation of Sufism into different Schools of Thought. \*Lajwanti Rama Krishna divides them into three schools:-

1. The Orthodox School:- The sufis of this school believed in conversion from one religion to another. They held that Quran was the best book revealed and that Mohammad was God's greatest prophet on earth. Though they tolerated different religions, yet they believed Islam to be the only true creed. To this class of sufis belonged Farid Sani and Ali Haidar.

2. The Philosophic School:- The Sufis of the philosophic School were speculators and thinkers. They had absorbed the essence of Vedanta so well that to them -

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\* Punjabi Sufi Poets p.7-8-

.....

differences of religion, country and sect were immaterial. They abhorred regulations and the dry dogmas of all religions. They displayed best essence of pantheistic sufism. They ignored conversion and were chiefly responsible for establishing unity between the faithful of various religions. Bulleh Shah belonged to this School.

3. The popular school :- The adherents of this school were men of little or no education. These people collected the beliefs and superstitions of various creeds, and preached and practised them. Mohammad remained their only prophet and the Quran their best book, but they provided a place for all other prophets and teachers in their long list of saints and angels. They were popular with the lower classes of both Hindus and Muslims. To the Hindus they preached the Quran and superstitions of Islam while to the Mohammedans they preached the popular beliefs and superstitions of both. As they were apt to change with the time and conditions they were dangerous equally to Islam and Hinduism. To this class belonged Fard Faqir and many others.

In the beginning of the 15th century over a dozen order of Sufis were prevailing in Punjab. Of these the Chishti, Qadiri and Suhrawardi were the most popular. The

most famous names in the list of Sufis who settled in the Punjab was Al-Makhdum Hujjveri (1152) who on account of his magnanimity was known as Data Ganj Baksh. His mausoleum was rebuilt in marble by Maharaja Ranjit Singh and his daughter-in-law Rani Chand Kour, wife of Maharaja Kharak Singh. His tomb in Lahore commanded respect of the people of all faiths. Similarly, the tomb of Madho Lal Hussein was visited annually by Maharaja Ranjit Singh where the Maharaja paid homage. It was rebuilt by Maharaja's muslim wife Bibi Moran. Mianmir was the well known divine of Lahore who became a personal friend of the fifth Sikh Guru Arjundev. He laid the foundation stone of the Harimandir at Amritsar. However, the most important sufi name in the Punjab is that of Shaikh Farid Shakarganj (13th century). A divine of the Chishti order, he lived at Pakpattan. \*Regarding Hujjveri's Mashful Mahjub Dara

Shikoh has written:

"شیخ کسرا بر آن سخن نیست مرشد است کامل در کتب  
تصوف بخوبی آن در زبان فارسی کتابی تصنیف نشده"

The author of Tajul Maasir Sadruddin Mohd. Bin Hassan Nizami Nishapuri calls Lahore:

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\*Safinatul Aulia (p.164) Naval Kishore Press (1876 AD)

The other important centre of the sufis in Punjab was at Multan. These mystics were the Suhrawardi sufis. Bahauddin Zakaria and Ruknuddin Zakaria were the two stalwarts of this sect.

Actually, after the Ghaznavid victories, a large number of Ulemas set for Lahore. Shaikh Ismail Bukhari was the torch bearer. Maulavi Rehman Ali writes in Tazkira-e-Ulema-e-Hind about him

” از عظماء محدثین و مفسرین است اول کسی که علم حدیث و تفسیر به لاهور آوردہ ”

During the last days of his life Khwaja Hussain Zanjani was his contemporary.

Regarding Multan Ibn Hauqal has written that in the fourth century after Hijra the people of Multan and Mansura conversed in local and Arabic languages. In 375 AH (985 AD) when Bishari arrived in Multan he found that Persian was quite popular there. The Madrassas at Multan and the education there were of a high standard. Baba Farid Shakarganj also received his education in Fiqah at Multan. According to a mention in Siyarul Aulia (p.60)

” درین ایام مدائن قبة الاسلام بود فحول علیا  
آغا بودند ”



During the rule of Ghauris, Multan's importance was enhanced. Multan was the first destination of caravans coming from the muslim countries. Then Balban's patronage attracted many scholars and poets to Multan.

The libraries of Lahore were so rich that when Fakhruddin Mubarakshah wrote Baharul Ansab, he found one thousand books on his subject.

\*He wrote

کم و بیش ہزار بارہ کتب بہ مطالعہ افتاد

Another great personality of the Lahore group of divines was Maulana Raziuddin Hassan as Sanaati Lahori author of Mashariq-al-Anwar.

\*\*In the words of Khushwant Singh "The battles of Islam were not won by Muslim iconoclasts but by peaceful missionaries."

### The Bhakti Movement

A synthesis of Persian sufism and Hindu vedantic thought brought in the advent of the Bhakti Movement in India. Shankara (C AD 800) a Brahmin of Malabar declared that man must return to Vedas for true inspiration. In

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\*Tarikhe Fakhruddin Mubarakshah p.66

\*\* A History of the Sikhs Vol.I p.22

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commonness with Islam he rejected idol worship. According to him God was one, undefinable and all pervasive.

O Lord, pardon my sins

I have in contemplation clothed in form

Thee who art formless

I have in praise described Thee who art

infallible

And in visiting temples I have ignored Thine

Omnipresence

The start of the Hindu renaissance is ascribed to Alvars and the Adyars of South India which suddenly found itself confronted by Islam. Ramanuja (A.D. 1016-1137) who disagreed with the purely logical approach of Shankra to religion, advocated the path of 'bhakti' (devotion). He travelled far and wide through Northern India and left a large number of disciples at various centres.

The salient features of Bhakti were that God was one and though he was indescribable, he was the only reality, the rest was illusion. The best way to serve God was by absolute submission to His will. A devotee's house was said to rest on four pillars - bhakti; bhakta; bhagvanta and the guru i.e. worship; the worshipper, God and the teacher.

The movement was popularised in Northern India by Ramananda. He invited lower castes of Hindus and Muslims to join him and become his followers. More than any other his disciple Kabir (AD 1440-1518) spread the message of Bhakti, throughout the Northern India and across the Indo-Gangetic Plain. ✓

The following Hindi couplet sums up the history of the movement:-

"Bhakti Dravar upji Uttar Ramanand;  
Pragat Kiyo Kabir ne Sapt dvip nav khand

Hymns of Ramanand's disciples in Punjab, Dhanna, Pipa Sain, and Ravidass are found in the Adi Granth. Actually the religious ferment made Bhaktas all over the country say the same thing in their own languages.

By the end of the 15th century the influence of Bhakti order was far more than the orthodox Brahminical Hinduism in India. Kabir was the main protagonist of an understanding between Hindus and muslims. He described himself "the child of Rama and Allah". Kabir was a tolerant muslim. He believed in only one God and refused to bow before idols. He said:

"If God is a stone, I will worship a mountain".  
He believed in the need of everyone submitting himself to a guru. The easiest way to God was to resign oneself to

His will and to meditate and sing hymns of love and praise (Kirtan). The caste system was not maintained as all human beings were born equal.

These were more or less the sufi concepts preached by men of peace who followed in the train of muslim invasions and came with the object of spreading the message of the holy prophet. They left deep influence on the Punjab and the Punjabis. They learnt local languages and studied the culture, religions and ways of life. Many of these sufis acquired fame as divines and scholars. The sufis like Bhaktas came to believe that singing and dancing were also a means of inducing a trance and forgetfulness of self and ultimately complete surrender to Almighty. Winning the heart by love was the most significant aspect of sufism. They believed that a plausible way of creating a mystic mood (Hal) was through repeating the name of God (Zikr) with so much concentration that the sufi and God became one. Sufis scored over Bhaktas in one respect. They gave full respect to neo-muslims even though many belonged to lowest categories and were treated as untouchables. Untouchables embracing Islam no longer remained untouchables. They got the honourable titles such as Shaikh, Malik, Momin or Khalifa and enjoyed equal privileges. In Northern India over a dozen orders of sufis

prevailed by the end of the 14th century and the beginning of the 15th century, most notable among them being the four orders Chishti, Qadiri, Suhrawardi and Naqshbandi.

Influx of converts in the new folds of Islam in Northern India and particularly in the Punjab brought radical cultural changes. Tombs of sufis became places of pilgrimage, sufis became their 'gurus' and qawwali became their 'kirtan'. Thus not only the converts in Punjab came under the cultural influence of immigrants but in turn influenced them and their way of living and in this way the Muslims came close to Hindus. So much so that in Punjab the two communities became identical in everything say dress, food, customs, speech and music. Someone was to bridge the gap between mosque and the temple- and the answer was a sufi or a Bhakt. In Punjab important sufi centres were established at Multan, Chachran, Lahore, Qasur, Batala, Sirhind and Malerkotla. Punjab had a galaxy of sufi saint poets like Shah Hussain, Sultan Bahu, Shah Imam, Shah Sharaf, Bulleh Shah, Piloo, Ali Haider, Ghulam Farid, Shah Murad, Shah Latif, Shah Bahar, Mian Daler alias Shah Dalil, Shah Habib and Baba Bayazid Khan. Maulavi Abdul Haq (Baba-e-Urdu) published the life sketches and examples of poetry of Hazrat Shah Miranji Bijapuri and Shah Burhanuddin Janam

in the magazine 'Urdu'\*. Later Dr. Mohan Singh Diwana proved that both wrote in Punjabi with identical thought and verse of other Punjabi sufis.

### Guru Nanak

Saints and seers are the salt of society. They see, they say and serve humanity. Among the sufi saints and bhaktas who embodied excellent points of Islam, Hinduism and Persian sufism in Punjab the stalwart personality of Shri Guru Nanak Dev stands out. The fifteenth century and the centuries onwards saw a tremendous influence of Persian through sufism and Islamic thought as well as Bhakti on Punjab. Earlier examples set by the great saints flashed and combined into the personality of the greatest harbinger of unity and Divinity, Shri Guru Nanak. He came as the prophets come in an age marked by 'tumult' of hate and false-hood' when 'the songs of love of the sufis and the bhaktas' had become almost inaudible.

### Political and socio-religious atmosphere in

#### Fifteenth century Punjab

Precarious conditions prevailed in the socio-religious

\*Urdu April 1927 p.172 and July 1927 p.520

and political climate of Punjab in the 15th century. Khushwant Singh writes: \* "Taimur's invasion in AD 1398 was the end of organised government in Northern India. Local governments threw off allegiance to the Sultan at Delhi and set themselves up as independent monarchs. Thereafter, there was constant strife between the king and his provisional satraps and lawless elements began to raise their heads in defiance. The ruling class, which was largely Muslim, found its authority circumscribed and its coffers denuded and turned to robbing the wealthier Hindu trading community by imposing illegal taxes and denying it justice. Protests were met with severe persecution, massacre of 'infidels', and destruction of their places of worship. Thus the work done by the Gufis who had preached tolerance towards Hinduism and of the Hindu Bhaktas who had advocated a sympathetic understanding of Islam was undone.

Political turmoil affected the religious practices of the masses. For the Muslim, the most meritorious act became the conversion or destruction of infidels. For the rest he simply had to be circumcised, refrain from eating flesh forbidden by the Koran, and fast during the month

of Ramadan, to pass off for a good Mussalman. Hindus reverted to the worship of idols, to washing away their sins in holy rivers, to the wearing of caste marks and 'sacred' threads, as well as to fads like vegetarianism and cooking food in precisely demarcated squares. The caste system came back into its own! Guru Nanak described the times in many of his writings 'The age is like a knife. Kings are butchers. Religion hath taken wings and flown. In the dark night of falsehood I cannot see where the moon of truth is rising' (Majh ki Var). And again 'Modesty and religion have disappeared because false-hood reigns supreme. The Muslim Mulla and the Hindu Pandit have . . . resigned their duties, the Devil reads the marriage vows.....Praises of murderer are sung and people smear themselves with blood instead of saffron' (Tilang). '

Guru Nanak was born on the 15th April, 1469. His father's name was Mehta Kalian Dass Bedi. He was an accountant at Talwandi Rai Bhol. This place is now known as Nanakana Sahib. It is situated at a distance of about 40 miles from Lahore. At the age of seven he was sent to a pandit to learn numerals and alphabet. Two years later he was sent to a Muslim Mullah to learn Persian and Arabic.



Nanak was married at the age of twelve. Being a precocious child at a tender age he had started thinking and asking about the purpose of life. Later he took no interest in worldly affairs and wandered out with hermits. Nawab Daulat Khan Lodhi, a distant Kinsman of the Sultan of Delhi appointed him as an accountant at Sultanpur. At Sultanpur a muslim minstrel joined him. Every night they sang hymns, and every morning they went for ablutions to the nearby river. During one of these early morning ablutions Nanak had his first mystic experience. He heard the inner voice or God's **voice** "Nanak I am with thee. Through thee my name will be magnified. Whosoever follows thee, him will I save. Go into the world to pray and teach mankind how to pray. Be not sullied by the ways of the world. Let your life be one of praise of the Word (nam) charity (dan) ablution (isnan) service (seva) and prayer (Simran). Nanak I give thee my pledge! Let this be thy life's mission."

Nanak burst in praise of the Creator.

There is one God

He is the Supreme truth

He is the Creator

Is without fear and without hate

He, the Omnipresent  
Pervades the Universe

He is not born

Nor does He die to be born again .

(Japji)

Thereafter, Nanak went and joined Fakirs. His muslim minstrel companion Mardana went with him. Then Nanak spoke after a long silence: 'There is no Hindu, there is no Musselman'. Then Nanak was in his 30th year. After that Nanak travelled extensively. Besides travelling to different parts of India he went as far west as Baghdad. In the Punjab he spent some years travelling and paying visits to the sufi centre at Pakpattan. He also travelled to Ceylon and Ladakh.

His last long journey is said to have been his pilgrimage to Mecca and Medina. He went round preaching his gospel of truth in different towns of the Punjab and then settled down with his family at Kartarpur. On his journeys Nanak wore a garb that was a combination of styles worn by Hindu Sadhus and Muslim fakirs. At Pakpattan and Multan Nanak spent many days with muslim divines like Shaikh Sharaf, Shaikh Ibrahim and other saints. He was often asked by people, 'Are you a Hindu or a

Mussalman?". Guru Nanak breathed his last on the 22nd September, 1539. His end was befitting. He had always strained to bring together Hindus and muslims. Muslims wanted to bury him and the Hindus wished to cremate him. Nanak said, "You place flowers on my either side, Hindus on right and muslims on left. Those whose flowers remain fresh tomorrow have their way." Nanak pulled the sheet over himself and asked them to pray. Next morning nothing was found under the sheet. The flowers were all fresh. Both communities took their flowers. In the Punjab he was the uncrowned king of divines. As the popular saying goes:

Baba Nanak Shah Fakir

Hindu ka Guru Mussalman ka Pir"

#### Guru Nanak's Teachings

Guru Nanak preached for forty years. He set up centres at a number of places from Assam in the east to Iraq in the west. Guru Nanak's language was Punjabi. Therefore, it was mainly the Punjab and Punjabis who were influenced by his thought. His teachings appealed to the downtrodden, Hindus and poor muslim peasantry. The ground had already been prepared by the Sufis. Like muslim sufis Nanak was a monotheist. As against the idea

of Bhaktas who had faith in 'Avatars' the reincarnations of God, he never compromised on the concept of the unity of God. It indicates a clear Persian influence on his thought. According to Nanak "God is infinite; he cannot die; so the reincarnation is ruled out. God does not have human body which decays and dies. Again like muslim sufis he condemned the worship of idols. The terminology used by Guru Nanak while defining God is the exact translation of the Persian words used by muslim sufis. Nanak believed \*"God is 'Sat' opposed to 'asat'; 'Sat' is 'Haq' (Truth and Reality) and 'asat' is 'Batil' (Falsehood). God not only was a 'spiritual concept for him but a basis for the structure of social behaviour. 'To speak an untruth is to be ungodly'. An untruthful action is irreligious. For good Sikh, the follower of Guru Nanak, God is the only one, omnipotent and omniscient Reality, and he must be truthful in his actions. This concept is expressed in the opening lines of 'Japji' the universal prayer of Sikhs and forms the basic faith (Mool Mantra).

There is one God

He is the Supreme Truth

.....

\* Khushwant Singh    A History of the Sikhs Vol I    p.39

.....

He, the Creator,  
 Is without fear and without hate  
 He the Omnipresent,  
 Pervades the Universe  
 He is not born,  
 Nor does He die to be born again.  
 By His grace shalt thou worship Him.  
 Before time itself  
 There was truth.  
 When time began to run its course  
 He was truth  
 Even now, He is the truth  
 And evermore shall truth prevail

(Japji) (Translated by  
 Kushwant Singh)

Guru Nanak used many names for God both Hindi and Persian, such as Ram, Govind, Hari, Murari, Rab, Rahim, Khuda and Allah.

#### The Institution of Guru

Just like Persian Sufis, Guru Nanak laid great stress on the need of a Guru or Murshid or the spiritual guide

and mentor. He maintained that without the Guru there was no salvation. However, he regarded Guru as a guide who prevented man from digressing from the path of truth and not as God. Guru could be respected but not worshipped.

According to Dr. Sher Singh\* "The belief of unity in plurality of the gurus served as a useful purpose in the development of Sikhism. But for this belief there would have been no Sikh nation".

Guru Nanak considered himself a teacher but not a prophet while in his writings he constantly called himself the servant of God. He did not believe in the ascetic isolation. He pleaded for the detachment of a yogi while living in society. Said he:

Religion lieth not in the patched coat the  
Yogi wears,

Not in the staff he bears,

Nor in the ashes on his body,

Religion lieth not in the rings in the ears

Not in a shaven head,

Nor in the blowing of conch shell

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\* Philosophy of Sikhism p.46  
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If thou must the path of true religion see,  
 Among the worlds impurities be of  
 impurities free

(Translated by Khushwant Singh)

One is reminded of a ghazal of Hafiz that contains  
 this couplet

" هزار تنگه باریک تر ز سوانیا است  
 نه برکه سمرقند را خرد قلندری دانند "

Muslim sufis and Hindu ascetics living in hermitage  
 often asked Nanak how he went after his spiritual pursuits  
 as well as maintained his household.

\* In an interesting conversation with Shaikh Ibrahim,  
 a successor of Farid Chakargang at Pak Pattan the Shaikh  
 said to Guru: "Either seek worldly game or the way of God.  
 Put not thy feet in two boats, lest thou loose both thy  
 life and thy cargo."

Nanak's reply was :It is best to place your feet  
 in two boats and trade with two worlds. One may founder  
 and the other take thee across. But for Nanak there is

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 \* Referred to by Khushwant Singh in 'A History of Sikhs  
 Vol. I p.42 quoted from Janam Sakhi p.48  
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neither water, nor boat, nor wreck, nor cargo to lose for his merchandise and capital is truth which is all pervading and in which he finds gentle purpose.

(Janam Sakhi p.48)

Guru Nanak tried to break the hold of caste system. In community kitchens, all ate together. As a path of salvation he chose the worship of the 'Nam' (Name) the name of God. Community kitchens were in Sufi Tradition and nam was mystic Zikr.

In Japji Guru Nanak states four stages towards → salvation. These are Dharam Khand (Discipline) Gyan Khand (knowledge) Karam Khand (action) and Sac Khand (blissful merger with God). These stages are very close to four stages of the spiritual flight of Sufis ending in Fanafilla (blissful merger with God).

Guru Nanak also instructed people for listening to kirtan (hymn singing). His verses were put to music, to create ecstasy and trance. Earlier Persian sufis did the similar things by composing and reciting verses, by holding 'Mehfils' of singing and dancing and acquiring 'Vajd' and 'hal' ecstasy and trance.



\*According to Khushwant Singh "What Nanak taught was not startling in originality. Different Bhaktas and Sufis had stressed one or another aspect in their writings. Some had condemned polytheism and idolatory; some castigated the caste system and the monopoly of the priestly Brahmins over spiritual matters. Most of them had talked of the fundamental unity of all religions, and regretted that form and ritual should have created rifts between people of different religious professions. They had composed and sung hymns in praise of God and advocated the love of one's neighbours. Nanak alone made all these into one system and started institutions with traditions to nurture this electric creed."

### Sacred books of the Sikhs

#### Granth Sahib

Granth Sahib is also known as The Adi Granth. The fifth Sikh Guru Arjan Dev compiled it at Amritsar. With great effort and zeal he collected all available texts from far and near. The material consisted of writings of earlier gurus, followers of other religion and contemporary writers of spiritual verses. After collecting the

\* A History of the Sikhs Vol.I p.46

material the Guru dictated the text to Bhai Gurdas. This task was completed in August, 1604. The Granth Sahib was formally installed in the Harimandir where the Head Granthi (High Priest) was Bhai Budha (1518-1631). Various copies were made to make the Granth available to disciples all over Northern India. As is usual the copyists made changes as per their own whims and different transcribed editions did not seem to be the same as originally dictated by Guru Arjan. As a result a century later the tenth and the last Guru Gobind Singh undertook to compile a revised version of the Granth. He inserted the verses of his father, the ninth guru. The compilation was lost in 1762 but many copies had been made before that.

There are three main versions of the Adi Granth.

1. Kartarpur Version dictated by Guru Arjun to Bhai Gurdas. This was compiled at Amritsar and removed to Kartarpur. The opening lines of this volume are written in Guru Arjun's own hand. It bears the signatures of his son Hargobind who was the sixth Guru. It has many blank pages. It is said that these pages were left blank for the compositions of Guru Arjun's successors.

2. Bhai Banno Version:- When the writing work was completed Guru Arjun sent his follower Bhai Banno to Lahore to get the manuscript bound. While the manuscript was in Bhai Banno's possession he got a copy made for his own use. He inserted some 'extraneous' hymns in his copy. That copy is with his descendants.

3. Dam Dama Version:- The earlier two editions had hymns of first five sikh gurus and some saint poets. While the sixth, seventh and eighth gurus did not write, the ninth and Tenth Gurus, Tegh Bahadur and Gobind Singh were prolific writers, Guru Gobind Singh did not include his own verses in the Granth Sahib. His follower Bhai Mani Singh prepared a separate volume of his verses and called it 'Dasven Padshah ka Granth'. However, Guru Gobind Singh inserted his father's hymns in the Granth Sahib at Anandpur. Later, when the town was destroyed, he redictated them to Mani Singh at Dam Dama in 1704. The editions of Guru Granth Sahib in current use at Gurdwaras are based on Mani Singh's version written at Dam Dama.

Guru Granth Sahib used for worship in Gurdwaras is a voluminous work consisting of about six thousand hymns.

### Contributors of Granth Sahib

According to Khushwant Singh there are four categories of the Adi Granth:

- (a) Sikh Gurus: These include the first five gurus and the ninth guru, Tegh Bahadur. The largest number (2,218) are from the pen of Guru Arjun, followed by Guru Nanak (974), Amar Dass (907), Ramdas (679), Teg Bahadur (115) and Angad (62).
- (b) Hindu Bhaktas and Muslim Sufis:- Hymns of sixteen Bhaktas and sufis are in the Granth. In chronological order they are Jaidev. of Bengal, Farid of Punjab, Namdev, Trilochan, and Parmanand of Maharashtra, Sadhna the Sindhi, Beni and Ramanand of Uttar Pradesh, Dhanna of Rajasthan, Pipa Sain, Kabir and Ravidass of Uttar Pradesh, Mirabai of Rajasthan, Bhikhan of Uttar Pradesh and Surdass the blind poet of Oudh. Of these the greatest number are those of the Muslim weaver of Benares, Kabir and Farid, the sufi mystic of Pak pattan. The hymns of the Bhaktas and sufis in the Granth Sahib represent four centuries of Indian mystic

thought. They do not, however, correspond strictly to the versions now current in Hindi, Marathi, or the other languages in which they are said to have been originally written. Apparently, by the time they came to be known in the Punjab, they had undergone certain linguistic alterations. But once they had been incorporated in the Granth no further changes were introduced in the text. It is more than likely that only genuine compositions of the Bhaktas and sufis that exist are those found in the Granth, others now ascribed to them have been touched up by their followers.

(c) Bhattis or Bards:- There were several bards in the courts of Gurus. Their compositions were largely panegyrics in praise of their masters. It is not easy to determine the exact number of Bhattis since most of them used poetic names which merged in the hymns as if they were an integral part and not mere pseudonyms.

The Bhaktas, sufis and Bhattis between them account for 937 hymns:

(d) Other contributors:- The compositions of men like Mardana, the Muslim companion and disciple of Guru Nanak, Sundar, who is the author of an elegy, the Ramkali Sad and eulogistic ballad (var) of Satta and Balwand, do not

fall within the three categories listed above.

Guru Granth Sahib is arranged on the basis of thirty-one 'Ragas' or musical strains according to which the hymns are sung. The Sikh gurus like Persian sufis considered that Almighty's worship through music helped to attain communion with God. The jubilant and melancholy ragas were left out alongwith other musical intricacies to make the 'Kirtan' easy and meaningful. When Adi Granth was declared by the tenth guru as 'the symbolic representation of ten gurus' the line of succession of Gurus ended as with the holy Quran followed in utmost reverence by the muslims the succession in 'prophethood' was eliminated. Guru Granth Sahib is a means of worship.

#### The language of Granth Sahib

Hymns of poets from different parts of India speaking different languages are included in Guru Granth Sahib. The earliest among these poets is Jaideve who lived in the 12th century. Guru Teg Bahadur lived in the 17th century. Thus five centuries lapse between the first and last contributor. A unity of theme is much in evidence throughout. The language used was common among the saint poets of Northern India. While compiling Guru Arjun Dev very ably edited it and chose only those hymns from other regions which the Punjabis could comprehend. Simplicity is the main

appeal of the Granth.

According to Dr. K.S. Bedi \*'Granth Sahib is a valuable linguistic treasure of that age but we cannot say that its language is pure Punjabi'. Baba Farid's verses which are safe in the Granth Sahib can give us an idea of the language of that period. He knew Persian and Arabic but he chose to write in the local language of Multan to convey divine knowledge to Hindus and muslims alike. Moreover, Multani dialect of Punjabi was the outcome of the Hindu Muslim contact. Baba Farid was the first sufi poet who frequently used the Persian and Arabic words in Punjabi. To illustrate our point we quote Shaikh Farid's two couplets:

فرید ا جے توں عقل لطیف  
 آن پڑے گریوان (گریبان) میں سر بنواں کردیکھ  
 آؤ فرید و ضوساز صبح ساز گذار  
 جو سر سایش نہ توئے سو سر آپ اتار

Abdul Haq has quoted a ghazal by Baba Farid\*\* as a model of 'Rekhta'. A few couplets themselves will reveal the extent of Persian influence on Baba Farid's language.

\* Tin Hindustani Zabanen p.88

\*\* Urdu Ki Ibtidai Nashvo Numa (Pakistan edition (p.11)

وقتِ سحر وقتِ مناجات ہے  
 خیر در آن وقت کہ پرکات ہے  
 نفسِ مبادا کہ بگوید ثرا  
 خبِ بخیری کہ انہی رات ہے  
 باتن تنہا چہ روی زیر زمین  
 نیک عمل کن کہ وہی سات ہے  
 بندہ شکر گنج کہ بدل جاں شنو  
 ضایع سخن عمر کہھی سات ہے

Mahmood Shirani has also quoted an additional couplet in his book 'Punjab mein Urdu' (p.257) 1975, Lucknow Edition.

بادم خود کہ ہدم ہشیار باش  
 صحبت انیار بوری بات ہے

According to Prof. Shirani these verses were sent to him by Syed Najib Ashraf Nadvi who found it in Al-Islah librarian sent it to Prof. Shirani. Library Dasna Distt. Patna and Syed Abdul Hakim / K.S. Bedi has written in his book 'Tin Hindustani Zabanein' (p.134) that he has compiled a list of Arabic and Persian words used in the Granth Sahib. Dr. Syed Abdulla writes in his book 'Aadabiyat-e-Farsi mein Hinduon ka Hissa (p.284) that on a scrutiny of the first part of Guru Granth Sahib which is written by Guru Nanak Sahib, it comes to light that Persian words are frequently used in Punjabi hymns.



\*A glance at 'Japji' alone will show that Persian words have been used frequently.

کیو سچیا راں ہوئے کیو کوڑے تھے پال  
 حکم رجا جی چلناں نامک کھیا نال  
 حکم رجا جی = رضا

گاؤے کو جا پے دیے دور  
 گاؤے کو دیکھے لم در دور  
 جہنی نام دھیا یا گدے سقت مال  
 کھٹ ٹرسی نمک بولنا مارن نادریے  
 لم در دور = حاضر حضور  
 سقت = مشقت  
 ٹرسی = ترشی

According to the learned Dr. Syed Abdullah from page 22 onward almost every hymn contains Persian Arabic words.

For instance:

سفیدی - تیر - کمان - ذات - نذر - یاد خان - زور  
 شمار - بزمعلی - غایبانہ etc

In Transformation of the Sikhs Trump has mentioned about a few couplets of pure Persian of Guru Nanak. We have come across such verses and there are some couplets full of Persian barring a word or two. For instance this couplet

is there in Guru Granth Sahib (65).

پیریکہ بر سائک صادق شہدے اور شہیدہ - شیخ شاخ قاضی ملا اور دوسری شہدے  
 There are only two non-Persian words in this couplet

viz. اور 4 شہدے . The rest are Persian.

صدق عبوری صادقان عبیر توبه ملایکان

P. 105

The whole line is a collection of Perso-Arabic words

صدق کر سجدہ من کر مقصود - جہ عر دنیا تیدھر موجود  
قدرت ہے قیمت نہ پائے - جا قیمت پائے کی نہ جائے  
مہر محبت صدق مصطفیٰ حق حلال قرآن

سر سبت سیل رو جا ہون سلمان سرم = شرم  
کرتی لعیہ پیچ پیر کلہ گرم نواح تصبی نواح = تہا ز تہی = لیعیہ

Influence of Persian and Perso-Arabic words on these hymns is evident. In 'Mohalla Pehla Rag Tilang' of Guru Granth Sahib we have a number of hymns which are completely Persian. Dr. Syed Abdulla has quoted these verses to prove his point that Guru Nanak's knowledge of Persian was not of a high standard. However, he has provided enough material for our purpose of proving the sizeable influence of Persian on Guru Nanak's language and thought.

The couplets are:

یک حرف نغم پیش بود گوش کن کرتار - خا کیر کریم توجی ٹیب پردہ نگار  
دنیا مقام عاقبتی تحقیق دل دانی - ہم سر سوی عزرا ایل گرفت دل پیچ ندانی  
زن پیر پیر برادران کہیت دستگیر - آخر بیفتم کی ندارد چون شود نکیر  
شب روز گشتم در ہوا کردم بدی خیال گاہی نہ بینی کار کردم ہم این حسن احوال

Influence of Persian and Perso-Arabic words on these hymns

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Persian. Dr. Syed Abdulla has quoted these verses to

prove his point that Guru Nanak's knowledge of Persian

was not of a high standard. However, he has provided

بدبخت صبح بخیل غافل پی نظر بی باک  
ناکسید جن ترا ترے جاگراں بہ ناک

Thus it has been in a natural course of the contact of two languages that the Persian vocabularies were absorbed in Punjabi language and literature. Dr. K.S. Bedi states that \*Sri Guru Nanak Devji also studied Persian, Arabic and Sanskrit but composed his hymns in the local language. As he was a saint, he mostly used the saint language current in the Punjab in these days. But he adopted Persian and Arabic words freely.

\*\*Abdul Ghafoor Qureshi writes that Guru Nanak's Philosophy is 'universal brotherhood and the basis of his hymns is oneness of God which is similar to the Islamic principle', The learned scholar also quotes a few lines of Guru Nanak in Punjabi which contain Persian words such as:

سب سالیں سر سچاں  
بے محتاج پورا پاتشاہ  
اول البد نور ایا قدرت دے رب بدے  
ایک نور دے سب جگ اچھا گوں چلے نوں مندے

سالیں = شالیں  
سالہ = شاہ  
پاتشاہ = بادشاہ  
بدے = بندہ

\* Tin Hindustani Zabanen p.77 Delhi.1961

\*\*History of Punjabi language and literature  
p.572-73 Lahore 1956

The learned scholar also points out that though all forms of poetry in 'Japji' hymns are pure Punjabi, yet the Punjabi verse form 'Paurie' is very close to the Persian 'Mukhammas' and 'Mussadas'. He also states that 'in short Babaji (Guru Nanak) took the required words from other languages and filled the treasure of the Punjabi language.' He also quotes the following Persian words used by Guru

Nanak\*.

کرم - حکم - تجس - نشان - تاملی - حضور - بندہ - نظر  
صاحب - دربار - قدرت - سلطنت - پیر - قرآن  
ختم - الد -

Following this he quotes a line of Guru Nanak about Babar's attack on India which too contains Persian words:

خراسان حشمانہ کیا سندھستان بڑایا

In the opinion of Khushwant Singh\*\* 'The Adi Granth has some of the greatest writing in the Punjabi language. Its two chief contributors, Nanak and Arjun have been the inspiration of many later poets! According to the learned author, 'Arjun was an unusually gifted and prolific writer. His lines were resplendent with bejewelled phrases and his hymns full of haunting melody. His most popular composition was the 'Sukhmani' (the psalm of peace).....!

\*History of Punjabi language and literature (Punjabi)p.572

\*\* A History of the Sikhs Vol.I p.309 Appendix 2.

'Arjun had become the most quoted poet of the Punjab. His songs were on the people's lips.....'

\*The Pakistani Punjabi scholar Dr. Waheed Qureshi expresses his doubts about the originality of the Shlokas in the Adi Granth and opines on the authority of Giani Gyen Singh and Abul Aman Amritsari (Abdulla Giani) that Punjabi was imposed on many Shlokas of Guru Granth Sahib.

According to Abdul Ghafoor Qureshi 'he was a good poet of Sanskrit and Persian'. However, we have not come across his Persian poetry. Moreover, his verses are replete with Sanskritised vocabulary.

Bhai Gurdas (1558-1637) wrote the Adi Granth as dictated by Guru Arjun. He was also the author of 39 'vars' or ballads in Punjabi and 556 couplets in Braj. His verses also contain Persian words. For instance note the underlined words

حیا رورت چار منہاں جگ رنج ہندو سلائے  
خودی بچھی تگری سپو تان کرین دستگائے  
گنگ بنارس ہندو اں مکہ کعبہ سلائے  
سنت سلائے دی ملک چچو ہندو بھائے

.....  
\* In an article on the Punjabi literature included in Malik Ram memorial volume ارغوان مالک. Delhi 1964.  
.....

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 رام رحیم کبابیندے اک نام دورہ بھلائے - وید کرتب بھلا کے لہو لالچ دنی شیطان  
 مشکور صاحب جھڈ کے من مکھو ہوئے بندے دابندہ جکی بندہ ہو کرے تبت اگوا جاسداس بندہ  
 اٹھے پھر صفو جوڑ کے حضور کی کوٹا دھندا  
 نیند نہ بھگو نہ سکو شس سوس جڑ عیار بیا ڈرندا

We give below a list of Persian words used in

Japji written by Shri Guru Nanak Devji and the

'Sukhmani' by the fifth Guru Arjun Devji:

### Persian words in 'Japji'

حکم - رضا - ذات - نشان - دور - حاضر - حضور - بے پروا - صاحب  
 نام - جواہر - پیر - شیخ - پادشاہ - کاغذ - قلم - درگ - در  
 شمار - بار - زور - کلام - دریا - قدرت - کار - سلامت  
 حرام خور - امر - تن - پلیدی - صاپوٹ - رنگ - وقت -  
 قران - ماہ - قاضیا - کتاب - سلطان - صفت - کرم - نظر  
 خلاص - بخش - پادشاہی - دیوان - بخشش - قرمان  
 شرم - منشور - دربار -

### Persian words in 'Sukhmani'

نام - رنگ - درگ - پای - محتاج - حد - یار - مشکل  
 مال خرینہ - درد - مان - چار - بخش - حضور -  
 دور - رنگ - قریانی - حکم - امان - صاحب  
 اسب - سواری - پاخ - نیکی - دشمن - قریان

غریبی - قیمت - بخشیش - شکر - خواری - سزا -  
 بیچارہ - تشنہ - پردکاری - حینمال - پینا - داما  
 بخشندہ - سر - حرموری - بیگانہ - شمار -  
 ادب - بے شمار -

### Dasam Granth

The writings of the tenth Guru Gobind Singh (1666--1708) compiled together are known as 'Dasam Granth'. The following eighteen works constitute it.

1. Jap Sahib 2. Akal Ustat 3. Bichitra Natak
4. Chandi 5. Chritra, I and II 6. Chandi di Var
7. Gyan Prabodh 8. Chaubis Avtar 9. Mehdi Mir Budh
10. Brahma Avtar 11. Rudra Avtar 12. Shabad Hazare
13. Sri Mukh bak Savaiye 14. Khalsa di Mehma
15. Shashtra Nam Mala 16. Pakhyan Charitr
17. Zafarnama 18. Hikayat

In writing these Guru Gobind Singh used four different languages: Braj, Hindi, Persian and Punjabi. The compilation includes mythological, philosophical, autobiographical writings.

Most parts of 'Dasam Granth' were compiled in Anandpur. The reproduction of the Guru's works was made after his death by his disciple Bhai Mani Singh who took nine years to complete the job.

### Language of 'Dasam Granth'

The language of Dasam Granth is mainly Sanskritised Braj as well as simple spoken Hindi. 'The Zafarnama' and 'Hikayat' are in Persian. Several passages in other works are Punjabi. The author is known to have also coined words which are half Persianised half Sanskrit. Some of his verses are quoted here to demonstrate the mixture of languages and Persian element in them

سٹ پی جمدھانی دلاں تقایہ - دھوہ لئی کر پائی درگا میان تے  
 لہندی گاہاں سدھانی شہاں دھول دیاں - کورم سر ایلانی دشمن مار کے  
 پیر پلا نوڈ گیا کر سجدہ سنبھان کو - شاباش سلوئے خان کو صد شاباش  
 عرفان پان چبان کو صد رحمت کیف خان کو  
 صد رحمت طرہ نچان کو

In Gyan Prabodh the interesting combination of structural compounds of Persian and Punjabi are evident as in this couplet about God:-



پاک پنڈا ہم پارسی پُرسندہ رنگِ راگ کے سندھ  
چاپ کے چہندہ خیر خوبی کو دھندہ خون کے سجات کندہ  
ہے ایچ روپ سٹا ند

On the Persian pattern of making noun of Agency (اسم فاعل) by suffixing **ندہ** to the imperative. The words **سندھ** (from **سنا** to hear) and **چہندہ** (from **چینا** to recite, hymns) have been coined. Complete Persian terms used in this verse are off course **خوبی - خیر - دھندہ - پرسندہ**

At another place a verse goes about the beauty of Sita in Ram Avatar.

زلفیں الوپ جاگی - ناگن سیاہ پاگی  
ادبیت ادائیں تانگی - الیسوداہن کہاں ہے

The words **ادائیں and سیاہ** (زلف سیاہ) **زلفیں** (ادائیں) show Persian influence. The word 'Khalsa' (خالصہ) was bestowed upon Sikhs by Guru Gobind Singh for their sanctity and purity.

In fact Persian continued to be the court language of the Mughals and, therefore, its impact on the language, Punjab and Punjabis was inevitable.

#### Persian Archives in Punjab

Persian being the court language of India for more than six centuries commencing with the Turkish rule in the

thirteenth century, it becomes the sole medium of trans-acting official business throughout India including the Punjab. It was Akbar's Revenue Minister Raja Todar Mal who ordered the Revenue department to use Persian only in all official papers instead of Persian and Hindi as was the custom under Sher Shah. As a result of this Hindus mastered Persian and filled the Revenue departments of the Moghuls. It was in 1835 when Persian ceased to be the official language. In the Punjab under the Sikh rule too Persian remained the court language. The Sikh archives known as Khalsa Durbar archives are entirely in Persian.

S.A.I. Tirmizi, a senior officer in Archives of India informs us in his paper entitled 'Persian Archives in Indian Repositories', published in *Indo-Iran*, the quarterly Journal of Indo-Iran Society Vol.II No.2 that these archives 'cover' the period 1811-41 AD and are preserved in the Punjab State Archives Patiala. These are the only remnants of the archives of Maharaja Ranjit Singh which have come down to us. Maharaja Ranjit Singh followed the Mughal system of keeping the official records. These records pertain to the following four departments:-

1. Daftar-i-Fakj relating to the army
2. Daftar-i-Mal relating to the general revenues.
3. Daftar-i-Toshakhana relating to Royal wardrobe and the king's Privy Purse.

4. Daftari Jagirat relating to the Jagir accounts

'These records consist of 129 bundles and 15 manuscript volumes.....'.

Moreover, there is a voluminous correspondence between Ranjit Singh and the Ludhiana and Ambala Agencies of the British Government. This <sup>is</sup> in Persian, written in a running Shikasta or cursive style.

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## Chapter six

### Influence on literature

In the words of Darshan Singh Maini\*: 'In a manner, the history of Punjabi poetry is the history of the Punjabi language. This is not surprising, for it is in the nature of poetry to approach uniquely and organically the energies and felicities of a language,!

The Punjabi literature particularly the Punjabi poetry can be divided into four categories as under :

1. The Sufi literature      2. The Islamic literature
3. The Romantic literature      4. The Modern Punjabi literature.

Mostly the Sufi saints came to India to preach Islam. Here they were faced with old customs and traditions and the religious thoughts of Buddhism, Jogis, and Vedant. Besides, the victories of Muslim armies the philosophic and mental victories of Sufi saints in India and spread of Islam through their efforts is to be reckoned with. Hazrat Baba Farid Shakarganj, Hazrat Data Ganj Bakhsh Hujeveri and Hazrat Bahauddin Zakari a Multani came to Punjab for preaching. They came and learnt the popular language

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\* Studies in Punjabi Poetry (Preface)

.....

of the people and then through folklore of the Punjabi language travelled from village to village to achieve their goal. To convey their thoughts they chose words, characters and symbols known to common people with great skill.

In the Punjab, well-known cantres were established at Multan, Chachran, Lahore, Qasur, Batala, Sirhind and Maler Kotla. A number of Sufi saints and poets lived in the Punjab such as Shah Hussain, Sultan Bahu, Shah Imam, Shah Sharaf, Bulleh Shah, Ali Haider, Ghulam Ferid, Shah Mured, Shah Latif Shah Bahar, Shah Wakil, Shah Habib and Bayazid Khan.

\*'Baba Fariddun Shakarganj settled in Ajodhan. At his centre Hindus, particularly 'Hindu Jogis' used to seek audience with great faith and Baba Farid used to converse with them in 'Hindavi'.

## The Sufi literature

In the first category of the Punjabi literature we have literature produced by Sufis, 'Jogis' and 'Sidhas'. Though small in quantity, it reveals that the Punjabi literature developed well in this period. Much of this literature

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\* Mohd. Umar Hindustani Tahzib Ka Mussalnama par Asar

P.20-21 1975 (Publications Division,

Govt. of India

.....

was lost in the vississitudes of time. However, whatever is available covers six centuries. Specimens of Baba Farid Shakerganj's poetry remained safe in Guru Granth Sahib. We do not have any other earlier Punjabi poet on record. Masud Saad Salman wrote a Diwan in Hindavi which is not available. We can rightly name this period as Baba Farid's period as he forms the basis of Punjabi poetry being the first poet, whose poetry is on record.

Farid evolved an idiom which, while subsuming Persian vocabulary, retained the indigenous Punjabi usage. It was indeed a mystic marriage of the two streams of thought and culture.' Various forms of the Punjabi poetry specially in folklore developed in this period like Baram-aha, Satwara, Ghorī, Charkha, Kafi, Siharfi, Chaubarga, Shabad, Shalok, etc. The Sufi poets gave Persian colour and sweetness to the Punjabi language. The poetry of this period has thought, mysticism and rythm. The down-to-earth symbols of Ranjha, Mahival and Punnu were used for God, and the soul was symbolised by Heer, Sohni and Sassi. These were the famous lovers of the love tales of Heer-Ranjha, Sohni-Mahiwal and Sassi-Punnun. Shah Hussain, Bulleh Shah, Ubaidulla, Hashim Shah, Maulvi Bakhsa and Bahadur-shah represent this period.

The Sufi saints of the Punjab like Persian sufis wrote in the Persianised language and style. They maintained the structure of the Punjabi language but their, phraseology, the similies and prosody and rhetoric were entirely Persian. Later on, some of them began to express their thoughts in Urdu, but this again was in fact, Persian diluted by the local language, ladden by Persian vocabulary. Just like Persian sufis the Punjabi sufi poets also went in quest of God to attain union with him. The concept of 'Fana Fillah' or the annihilation in God was also Persian. The Punjabi saint poet like the Persian sufi called God his sweetheart, with one difference. The beloved who in Persian poetry is both masculine and feminine like Majnun and Laila, became solely masculine in the Punjabi poetry. The soul of the Punjabi sufi was symbolised by a female separated from her beloved (God) by 'maya' (illusion) and yearning for the supreme union. Therefore, the Punjabi sufi poetry is replete with songs of sorrow, pangs of love, and quest of the Beloved. Lajwanti Ramakrishna\* examines the general characteristics of Punjabi sufi poetry as follows:-

“ Having been evolved in the villages, it lacks that point

\* Punjabi Sufi poets 1973 p.10 New Delhi.

of extreme elaboration to which sufi poets carried other languages, such as Persian and Urdu. Mysticism being more predominant than materialism in Punjabi sufi poets, temperaments, all complexity of expression, the artificial and ornate style, the jungle of words and bombastic language is missing from it. The chief effort of the poets was to give direct expression to their pious feelings in as brief a manner as possible. The vocabulary, similies and technical terms were confined to home traders, cottage industries and the mythological ideas and social customs. This should not, however, indicate that the language is crude and vulgar.<sup>95</sup>

What the learned scholar has stated about the Punjabi sufi poetry is true about the Persian sufi poetry. In fact it is the influence of the Persian sufi poetry which has bestowed the beauty of fundamentals to the Punjabi poetry. The main forms of the sufi poetry in the Punjabi language are Kafi, Baramah, Athvara, Siharfi, Qissa, Bait, Dohra and Var. Four out of these eight forms have the Persian names, i.e. Kafi (from Persian Kafiya, i.e. rhyme) Siharfi, Qissa and bait.

1. Kafi: is generally a poem on divine attributes sung in classical\*and light classical Indian music.

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 \*Punjabi sufi poets p.11 'The name is borrowed from the Persian Kafiya meaning Rhyme. According to A.G. Qureshi the term is taken from the Arabic Qawafi (p.28 History of Punjabi language & literature.)  
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2. Baranah: is a narrative of the 12 months of the year about the pangs of love and separation culminating in union with God.
3. Siharfi: An acrostic on the alphabet is found only in Punjabi. It can be described as a collection and combination of short poems. Each couplet starts with a letter of alphabet respectively. Generally a letter has four lines following it. Most of the Siharfis start with Persian alphabets. The subject matter is generally praise of beloved (God).
4. Qissa: is generally a story of two lovers that ends on a tragic note. In Punjabi Qissas are composed on Siharfi, bait and masnawi forms.
5. Bait: is a couplet form of poem. Maiya Singh in his Punjabi dictionary calls the term bait the corrupted form of the Arabic word 'bait'. He is not correct. The term bait has been taken from Persian as it is. It is not a corrupted form of the Arabic word.
6. Dohra: should not be confused with the Hindi Doha. It has four rhymed 'tukks', closely resembling 'chhand' or Persian 'Qita'.

7. Var: originally a war ballad turned to songs in praise of God or 'Gurā' is composed of a number of stanzas called 'pauris' (steps). These are sung by minstrels at Shrines like Persian Qawwalis.

Sufi thought and vocabulary has tremendously influenced Punjabi literature. \*'There was hardly any poet of renown who remained free from this influence.'

Words like Gaddi Nashin, Sajjada Nashin, Murshid, Murid, Pir, Khelifa and Urs are quite common in Punjabi. The Sufi concept of love crossed all religious and social barriers and penetrated into the Punjabi literature in entirety. Besides, the 'deception of illusion and instability of creation' became a part and parcel of the Punjabi literature.

### Poets of Sufi Period

#### 1. Baba Farid

Baba Farid's grandfather Qazi Shucib, accompanied by his three sons migrated from Kabul to Lahore sometime in AD 1157. He was appointed the Qazi of Khotwal in Multan district of the Punjab, where he spent the rest of his life.

\* Punjabi Sufi poets by Lajwant Ramakrishna p.18

Farid's father Jamal-ud-Din was married in Khotwal to Qarsum Bibi, daughter of Shaikh Wajih-ud-Din Khojendi. Balwant Singh Anand names\* him as Wajibuddin which may be ascribed to Printer's devil. \*\*They had three sons, Izzuddin, Farid Masud and Najibuddin. Farid Masud was born in 1173. As a saint and third head of Chishti 'silsila' he came to be known as Shaikh Fariduddin Ganj-i-Shakar. The honorific Fariduddin was given to him after the Persian sufi saint Fariduddin Attar. The Persian title Ganj-i-Shakar, the treasury of sugar, was conferred on him because of some miracles which he himself was supposed to have performed. These have been dealt with in detail by Prof. K.A. Nizami in his treatise 'Life and Times of Farid'. All these miracles about sugar, however, point to one thing i.e., the sweet words of Farid. Bairam Khan, Khan-e-Khanan composed the following couplet about Ganj-i-Shakar.

گانِ نَمکِ جهانِ شکرِ شیخِ بحرِ وِبر  
آن کو شکرِ نَمکِ کند و از نَمکِ شکر

\* Baba Farid p.14 Sahitya Akademi New Delhi 1975.

\*\* Baba Farid by Balwant Singh Anand p.25

According to Mirza Wahiduddīn Beg, author of 'The Big Five of India in Sufism (p.51) this couplet refers to a miracle of Baba Farid as stated in Tazkaratul Ashiqin and Khazinatul Asfia. It is said that a trader was taking a caravan of camels laden with bags of sugar from Multan to Delhi. When he was passing through Ajodhan, Baba Farid enquired casually about the contents. The trader said that it was salt. When he reached Delhi he found that all sugar load had turned into salt. He rushed back to Baba Farid and apologised. Baba Farid turned it again to sugar.

'\*Farid received his early schooling in Khotwal where he learnt Persian, Arabic and elementary principles of Quranic study.' Later in Multan he studied Quran, Jurisprudence, and theology. His absorption and trance in prayers made people give him the nickname of 'Qazi Bacha Diwana'. Besides 'Ganj-i-Shakar' which is a Persian compound, his nickname is also Persian meaning crazy child of Qazi. He opted for Khwaja Qutbuddin Bakhtiar Kaki as his guide and teacher.

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 \* Balwant Singh Anand in Baba Farid p.15  
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After completing his studies in Multan he went to Qandhar where he studied for five years. Then he travelled to Iran, Iraq, Khurasan and the holy Mecca, travelling being an essential part of the life of a sufi. He also lived at the 'Khanqah' of Khwaja Qutbuddin Bakhtiar Kaki. Bakhtiyar Kaki's guide and the founder of Chisti 'Silsila' in India Khwaja Moinuddin Chisti also blessed him there.

On completion of training as a mystic he set up a Missionary centre at Hansi in District Hissar. Farid spent two decades in Hansi. There he became very popular. Men of different faiths loved him. \*Amri Hasan Sijzi records in the Fawaid-ul-Fuad that once Farid was offered a pair of scissors. "Give me a needle" Farid said, "I sew I do not cut". He wanted to bring people nearer, closer through an understanding of each other's faith and not bring discord and hatred among them on the basis of the superiority of one religion over the other. This reminds us of the proverbial verse of the great sufi poet of Persian Maulana Jalaluddin Rumi.

تو برای وصل کردن آمدی - نے برای فصل کردن آمدی

On the demise of Bakhtiar Kaki, Farid was declared the head of the Chishti Silsila. Later he left Delhi and Hansi and in quest of attaining union (Vasl) he settled in Ajodhan later called Pakpattan. (Holy Ferry) in Montgomery District (now Sahiwal in Pakistan). There he married and reared a family. He died on the 15th Oct., 1265 AD.

Farid's language is Hindawi the early Punjabi or Siraiki or Multani Punjabi, which may also be an early form of Urdu. Farid is the first poet who sang the songs of spiritual quest in the language of the masses. He was a scholar and a teacher. He identified himself with the Indian masses and indianised Sufism. His teachings are based on the Persian Sufi Principles of God's love, minds purity and detachment from the material world. His verses in Punjabi remembered by heart travelled orally from generation to generation till Sri Guru Nanak Dev preserved them alongwith his own writings. These were passed on to the second Guru Angad. When in AD 1604 Guru Arjun Dev (1563-1606) compiled the Adi Granth, he incorporated them entitled 'Shloke Shaikh Farid Ke'. Guru Nanak is said to have visited Pakpattan twice and met Shaikh Ibrahim, a successor of Farid. and heard him recite these verses. Guru Nanak got

these verses from him and preserved them for posterity. M.A. Macauliffe in his History of the Sikh religion started a controversy stating that Guru Nanak who was born in A.D. 1469 could not have met the original Farid. The successor of Baba Farid, whose name was Shaikh Ibrahim and who was known as Farid Sani recited these couplets to Guru Nanak.

This caused a controversy among the scholars of the Punjabi literature whether Baba Farid or Farid Sani was the actual author.

Prof. K.A. Nizami opines that linguistic analysis of these shlokas reveals that they contain idioms and expressions of a much later date, and, therefore, the poet is Farid Sani. However, he has not supported his statement by examples.

Lajwanti Ramakrishna confirms the view of Macauliffe and supports it by one Shloka found in the Granth Sahib as a shloka of Farid. \*It says:

شیخ حیاتی جگ نا کوئی تھی رہیا  
جسوا سنی ہم بیٹھے کہتے بس یہا

(O Shaikh no life in this world is stationary. The seat on which I am seated has been occupied by many).

\* Adi Granth Asa Shaikh Farid Shlok 5.

From the meanings of the second line she deduces that it was Farid Sani because he was a descendant.

Balwant Singh Anand in his book Baba Farid comments on Lajwanti Ramakrishna's conclusion:-

"This is an amazing conclusion. The shloka merely speaks of the impermanence of life and points out the passing away of the ancestors of Shaikh Farid. Even Baba Farid had two spiritual ancestors, Bakhtiyar Kaki and Muin-un-Din Chishti. And the ancestry of Farid has been traced to Umar Faruq. It is difficult to agree with Lajwanti Ramakrishna because such an important issue cannot be decided by the interpretation of one single shloka and that too, in our opinion erroneous one".

Looking to the passage of a long time when Baba Farid's verses were transmitted orally from generation to generation, alterations and modifications of language are bound to creep in when the verses were written there may have been some more modifications to make them up-to-date. However, the content and style remains to be the same. The thought and rhythm hardly change. Multani vocabularies mixed with Persian words are evident in the verses. Folk music and

\* Baba Farid P.36 and 42



the rural scene of Punjab provide the tunes and similies. The verses also represent the culture of the people of Multan and Montgomery. There exists a co-relation between the life of Farid and his verses.

We agree with Balwant Singh Anand who has ably tackled this question. He concludes that \*these verses were written by Baba Farid Ganj Shakar."

There are 130 shlokas ascribed to Baba Farid in Guru Granth Sahib but 18 of these are shlokas of various gurus, which come as comments on some verses. Moreover, not all the verses of Farid were included in the Adi Granth as Guru Arjan Dev incorporated only selections of 'bhagats'. Perhaps, he wanted to maintain authenticity. There too he left out many prominent bhagats such as Tulsi Dass, and others. If the verses belonged to Farid Sani, it would have been clearly indicated in the Adi Granth as is the case of all other verses written by Gurus and bhagats to whom these are ascribed clearly. Farid Sani was the title of Shaikh Ibrahim. The verses are not ascribed to Shaikh Ibrahim.

.....  
 \*\*Baba Farid p.36 and 42  
 .....

۱ فرید من میدان کے ٹوٹے ٹپے لاه - اگے بول نہ آؤ بھی دوزک سری پھا

دوزک = دوزخ

۲ فرید انی نگہی جہ تھل ڈگر بھوٹم - اج فرید کو جڑا سے کوہاں تھوٹم

جہ = جاگہ - تھل = تل کوہاں = کوہ

۳ فرید احل نسکھن رہ گئے واسا آیا تل - گوراں سے نماںیاں ہن روحاں  
گوراں (از گور) روحاں (از روح)

۴ فرید دو نہ ڈیویں بلندیاں ملک بھٹا آئے

بلندیاں (از بلندی)

۵ صبر اندر صابری تن ایوے جالین - ہوون نزدیک خداے دے بھیت اسے نہ دین

نزدیک = نزدیک خداے = خدا

۶ فرید اکاے مینڑے کپڑے کالا مینڑاویں - گناہیں بھریاں پھراں لوک ہن درویش

گناہیں (از گناہ)

فرید ہے نمازا کتیا ایہ نہ بھلی ریت - سبھی چل نہ آیا پنچے وقت میت

پنچے = پنج میت = مسجد

۸ اکھ فرید اوصو ساج صبح نماز گزار - جو سر سٹیش نہ نوے سورک اُتار

ساج = ساز

### Shah Miranji

'Shamsul Ushaq' Shah Miranji (d.902 AH) was a great saint. After completing his basic education he went on pilgrimage. He stayed in Medina for twelve years. He returned to South India, Deccan and settled outside the rampart of the city of Bijapur. He became a desciple of Khwaja Kamaluddin Biabani who was considered to be 'Khalifa' of Hazrat Banda Nawaz Gaisoo Daraz Khwaja Syed Mohammad Hussaini. He was a Chishti sufi. He is burried on 'Shahpur Teela' on the outskirts of Bijapur. There is a dome built over the grave. Every year an 'urs' is held there.

#### His works

1. Rasala Khush Nama 1068 AH (1657AD. ). Poetry on Masnawi Pattern

2. Rasala Khush Naghz contains 72 couplets divided under the following headings

عرفان و روح - عرفان عالم - عرفان مراقب - عرفان ذوق نور -  
عمل مباحی بر لایقان - موت عارفان - بحث عقل - بیان کرامات  
بیان موحده و ملحد -

The whole Rasala is composed in question-Answer form.

3. Rasala Shahadatul Haqiqat. This Rasala contains 563 couplets in sufi strain. Besides there are two tracts in prose entitled 'Jaltarang' and 'Gulbaas' discussing sufi subjects.

The extent of Persian influence on Shah Miranji's works is noteworthy from the titles which are all Persian except two Gulbas and Jaltarang. In one of these two also the Persian word Gul (flower) is there. Some of his verses are given below and the Persian words are underlined therein :

### اقتباس از رسالہ خوش نامہ



صفت کروں میں اللہ کیری جو پدی پورن پور  
 قادر قدرت انگلی کاروں نہ نیڑے نا دور  
 نے اُس روپ نے اُس ریکھا نے اُس تھان مکان  
 نرگنا گن و نثار کدا کس مکہ کردوں بکھان  
 فعل سوھاوا پنتھ اللہ کا جس راہ گئے رسول  
 گور مکہ پنتھ پچھا نو سو ہے جہ جیون کا مول

پانچوں چیز ریا سے راہیں لیونکر دیجے مان  
 کریں جب ہی وہ تیرتھ پٹن لوگ اکیس دھیان  
 چند سورج کے ارتھ دکھاویں کریں اچھا چپ  
 ڈاکر ہومن دم چلاویں یہ بھی دھیان الپ  
 لونجٹ مونڈت پھریں کھوکھٹ تیرتھ کریں یا حج  
 تمہان دیکھ جے دیوے مان وہ بھی مورکھ نلج  
 میں اس کارن بہت ڈروں شرکر جاؤں کہاں  
 جہاں جہاں میں چھپن لوڑوں تو ہیں تہاں تہاں  
 جے نرگن گنوں کاسپ نہ گنوں سے بوجھ اب  
 پن پاپ سٹ دیجئے آپ شون سون میلہ ہوئے تب  
 نشان

نفسی عوا کی مستی راہیں ناریاں سیتی عاوا  
 ناریاں دیکھ مدن کیاں ماتیاں من میں رھت اچاوا  
 لاشریت بے عدد واحد جہت جزو ں بھی لاکھ  
 اچھے سکت ہوک کیتے عالم چندیں لاکھ  
 اس خوش نامہ دھریا نام دولہ ایک سو ستر  
 دسار یادہ پر بے سونے تولہ خوشی کا جھنڈر  
 حیت

Not a single couplet is free from Persian words.

3. Shaikh M. Ali Farid Sani lived between AD 1450 and 1575. According to Lajwanti Ramakrishna\* he was the eleventh descendant of Fariduddin. Quoting 'Gulzar-e-Faridi' she gives the following genealogical order:-

1. Hazrat Baba Fariduddin Ganj-i-Shakar
2. Diwan Badruddin Sulaiman
3. Diwan Alauddin Mauj-i-Darya
4. Diwan Muizzuddin
5. Pir Fazluddin
6. Khwaja Diwan Munawar Shah
7. Pir Diwan Bahauddin Harun
8. Pir Shaikh Ahmed Shah
9. Pir Ataullah
10. Khwaja Shaikh Mohammad
11. Shaikh Ibrahim Sani.

According to Maulana Wahid Ahmed Masood\*\* Mirza Wahidudin:\*\*\*

\*\*\*\*  
and Abdul Ghafoor Qureshi, Farid Sani was the twelfth

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\* Punjabi Sufi Poets p.22

\*\* Hazrat Baba Fariduddin Ganj Shakor (Urdu)  
Pak Academy Karachi 1965

\*\*\*The Big Five of India in Sufism p.78

\*\*\*\* Punjabi Zaban Da Adb Te Tarikh (Punjab) p.97  
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'Sajjada Nashin' of Baba Farid's 'gaddi'. The later gives the following order:-

1. Shaikh Badruddin Sulaiman
2. Khwaja Diwan Pir Allauddin Hauje Darya
3. Khwaja Diwan Moizzuddin
4. Khwaja Diwan Mohd. Pir Fazl
5. Khwaja Munawar Shah
6. Shaikh Nuruddin
7. Shaikh Bahawaluddin Harun
8. Diwan Yunus
9. Diwan Shaikh Ahmed Shah
10. Diwan Pir Attaullah
11. Khwaja Shaikh Mohd.
12. Shaikh Ibrahim Farid Sani.

Farid Sani remained 'Sajjada Nashin' for 42 years. He died in 959 AH (1551 AD). He wrote shlokas in Punjabi with a larger content in Lehnda Multani dialect. Besides he wrote kafis and a Nasihat Nama. \*A manuscript of Nasihat Nama is in the Punjab University Library Lahore (Pakistan). He too

\* Punjabi Adab P.35 by Mohd. Sarver Karachi

uses Persian words like

خاک - جنگل - رب - روح - صاحب - سلطان - تن  
فرشتہ - عزرائیل - شیخ - حیات - جان

\* Specimens of his poetry are given below

فریدؔ خاکؔ نہؔ مندؔ کیؔ خاکؔ حبیدؔ نہؔ کوئےؔ  
جیونؔ یاںؔ پیراںؔ تےؔ مویاںؔ اُپرؔ ہوئےؔ  
فریدؔ جنگلؔ جنگلؔ کیاؔ بھوؔ سیؔ ونؔ کندؔ موڑیؔ  
وسیؔ ربؔ بھیاؔ لیاؔ جنگلؔ کیاؔ ڈھونڈؔ پیؔ  
فریدؔ میںؔ بھلاؔ وایکؔ داتؔ سیلیؔ ہوؔ جائےؔ  
گلاؔ روحؔ نہؔ جاندیؔ سرؔ بھئیؔ مٹیؔ کھائےؔ  
فریدؔ چنتؔ کھٹوؔ لاؔ بانؔ رکھؔ برہؔ بچھاؤؔ لیفؔ  
ایہؔ ہماراؔ جیوناؔ توںؔ صاحبؔ سچےؔ دیکھؔ  
برہؔ برہؔ آکھےؔ پرؔ لمؔ توںؔ سلطانؔ  
فریدؔ جتؔ تنؔ پرؔ لمؔ نہؔ ایچےؔ سوؔ تنؔ جانؔ سہانؔ  
فریدؔ اکھنیؔ کھریؔ سوؔ دیںؔ ٹیؔ ناؔ گرجؔ  
عزرائیلؔ فرشتہؔ کےؔ گھرؔ ناؔ ٹھیؔ اجؔ

.....  
\* Confusion persists among scholars about the authenticity of the couplets whether these belong to Baba Farid or Shaikh Ibrahim. The controversy however hardly affects our topic.  
.....



Besides the use of Persian vocabulary and the mystic thought it is noteworthy that most of the couplets open with Farida which is an original use of Persian vocative Alif, Farida meaning O, Farid.

Darshan Singh Maini also rakes the doubt about the identity of the original Farid who lived about 300 years before Guru Nanak and states:

\* 'It is now an established fact of Sikh Scriptural scholarship that Farid whom Guru Nanak, founder of Sikh faith, is supposed to have met was not the original Farid, who lived some three hundred years before him.'

Naturally enough, he met Farid Sani who passed on the shlokas, of the original Farid to him. Such transference of memorised verses of religious significance is not unknown to the Eastern mind. For instance sacred Vedas and the holy Koran too reached the posterity initially through memory

.....  
 \* Studies in Punjabi poetry p.12  
 .....

#### \*4. Shah Burhanuddin Janam

He was Shah Miranji Bijapuri's son as well as 'Khalifa'. He was educated by his father. He was a great sufi. He wrote a number of mystic tracts, Dohras, Khayal and many small and simple poems.

He died in 990 AH ( ). He was buried at his father's tomb at Bijapur. His poems have Arabic titles like Wasiatul Hadis Nasimul Klam Ramoozulwasilin, Basharatulzikr, Irshad Nama, etc. So far as the thought and content of his compositions are concerned these indicate Persian Sufi influence.

He writes

۱۔ سکتا قادر قدرت سوں سمجھے تھ کو کوئی کیا  
 جس کوں لوڑے دیوے راہ کی لم اہری منتنا  
 ۲۔ ایمان اللہ پر لیاؤ ان سب جگت بنایا  
 ایسی قدرت بہو بھانت رچیا آیس آپ چھپایا  
 ۳۔ پورا جے طالب ہووے پُر نور آسٹا دل  
 پاک پند شاہ برہن آکھے پیارے حق کے واصل  
 ۴۔ زینت دنیا کا چھوڑیں زحمت جاوے نہاس  
 زیادتی جو حقت بنے آدبے زبان اپنے پاس

\* In 'Irmaghan-e-Malik' Dr. Waheed Qureshi objects that some Punjabi historians of literature have included him in the list of Punjabi poets whereas Janam was a Deccan poet. The learned scholar has overlooked the fact that his language is Punjabi. Geographic distance cannot be a valid reason not to include Janam in the list of Punjabi poets.

Besides he has often used Persian words like  
 واحد - عالم - ظهور - نام - گوهر - خاص - مدام - منبع  
 عابد - عاجز - صحبت

In his longest poem Irshad Nama written in 990 AH (1582 AD) as he himself states in his Punjabi couplet using Persian words for numerals.

صحبت نہ صد نود مان  
 ارشاد نامہ لکھیا جان

##### 5. Madho Lal Shah Hussain

His father became muslim in the reign of Humayun and acquired the muslim name Shaikh Usman, in place of Hindu name Kalasrai. He belonged to Rajput Dhadha community and stayed in Lahore.

Madho Lal Shah Hussain was born in 945 AH (AD 1539) and died in 1008 AH (AD 1599) at the age of 63. A statement in 'Haqiqatul Fuqara' attests his date of birth.

”چون وجود مبارکش بہ جان آمد از پردہ عدم بوجود  
 بود آن سال در شمار عدد چہل و پنج زیاد بر نہ صد

Bakhshi Ram Singh author of 'Sat Sitare' writes that he was born in AD 1570. He met Guru Arjan Dev at Lahore. Actually

Guru Arjan Dev had requested a number of Saints, Sufis, Dervishes and bhagats to submit their composition for selection and inclusion in Guru Granth Sahib. Madho Lal Shah Hussain met him and recited his poetry. However, Guru Arjan Dev rejected his compositions.

He got his education, at Maulavi Abu Bakr's school situated on the bank of Ravi outside Taksali Gate Lahore. At the age of sixteen he was well known as Lal Hussain. He wore saffron coloured clothes and led an ascetic's life. Then he became a disciple of Shaikh Bahlol Daryai. Later he spent 26 years in worship at the tomb of Data Ganjbakhsh. After serving as 'Mujavir' of his mentor's tomb he died and was buried by his side. Madholal had sixteen Khalifas after him. His verse is written in simple Punjabi slightly overlaid with Persian and Arabic words. His poetry is written in Kafi and Siharfi form. It is sweet and warm. The Persian mystic influence on him and his composition is prominent. Here we give specimens of his poetry underlining the Persian words.

سینے بھلیاں جو رہے دل آئیاں  
جنہاں نون عشق چروکا دے لوکا

عشقِ دی سرکاری چاہیا  
 دردِ دینی آں ہوکا وے لوکا  
 سائیں جنہاں دے ول  
 تنہاں ٹول غم کینا وے لوکا  
 کہے حسین فقیر سائیں دا  
 لدھا اے پریم جھوکا وے لوکا

آپ کمینے تیری عقل کمینی کون کہے توں دانا  
 انہیں راہیں جاندے ڈکھڑے سیر ملک سلطانا  
 (راہ)  
 آپ مارے تے آپ جوالے عزرائیل بہانا  
 (بہانہ)  
 کہے حسین فقیر سائیں دا بن مصدق اٹھ جانا

من اٹلیا بے پرواہ نال اوہ دین دنی دے شاہ نال  
 ماضی ملا متیں دیندے کھرے سیانے راہ دیندے  
 عشق کی لگے راہ نال

\*Lajwanti Ramakrishna writes: "The following two traits of his character affirm the influence of Persianism".

'The first trait was his addiction to liquor.

Needless to say, wine drinking and dancing in the wine<sup>e</sup>house became a part of his saintly profession. And when, drunk, he would dance, sing his own poems, and preach to the crowds who gathered round him. The Indian mystic in general and the Punjabi sufi in particular avoided wine and led simple lives, but the sufis of Persia were often pleasure-loving people. It does not mean that they all indulged in drinking, but some of them did taste the material wine which had a symbolic meaning in their poetry.

The second obviously Persian trait was his love of a youth.....The idea of loving a youth, originally Greek was borrowed by the Muslims of Islamic countries, especially of Persia.'

The author has not, however, authenticated her sweeping statement by specific examples. She has based her claim on exception rather than rule.

.....  
 \* Punjabi Sufi poets p.39  
 .....

## 6. Sultan Bahu

Sultan Bahu was born at village Awan, District Jhang in 1039 AH (AD 1630). His father's name was Sultan Bayazid Mohammad. He had a mystic bent of mind from his childhood. Shah Habib Baghdadi guided him to renounce the world. He was a Sarwari Qaderi Sufi saint. He died in 1102 AH (AD 1691). He was buried at Qehrgan near Jhang. He was a writer and poet of Persian and Punjabi. His style in poetry is somewhat comparable to the Persian style of Maulana Rumi the great Persian mystic.

His Persian works: It is said that Sultan Bahu wrote 140 mystic books. Among them were Shamsul Arifin; Miftahul Arifin; Mohkamulfaqr; Ainul Faqr; Aql-e-Bedar, and Diwan-e-Bahu.

His Punjabi collection:- Abiyat-e-Bahu is a collection of his Punjabi verses. Almost all his Punjabi couplets end with 'Hoo'. His couplets are popular with Qawwals.

He being a Persian as well as Punjabi writer and poet, Persian influence on his Punjabi poetry and language is more than evident as in the following couplets. The Persian words are underlined.

الف اللہ چنبے دی بوٹی مرشد تین میرے وج لائی ہو  
(رُبَنہ)

نئی اثبات دا پانی ملیا ہر گُل ہر جانی ہو  
اندر بوٹی مُشک مچایا جان پمپن و نوح آئی ہو  
جیوے مرشد کامل باقو جس اے بوٹی لائی ہو

ب بسم اللہ اسم اللہ دا اے بھی رہنا بھارا ہو  
حدوں بے حد درود بنی نوں جس ایڈ پارا ہو  
میں تریان تیناں تھیں باقو جنہاں ملیا بنی سہارا ہو

نہ میں ہندو نہ میں مُسلم نہ میں مُلاں قاضی ہو  
نہ دل دوزک منگے میرا نہ شوق بہشتین راضی ہو  
(دورخ) (بہشت)

ہو دا جامہ پہن کے آیا اسم کلاون ذاتی ہو  
نہ او تھے کفر اسلام دی منزل نہ او تھے موت حیات ہو  
نہ او تھے مشرق نہ او تھے مغرب نہ او تھے دُستی نہ او تھے رائی ہو  
شاہرگ توں نزدیک سیندا باقو پا اندر جماتی ہو



## 7. Syed Ali Haider Multani

His father's name was Shaikh Mohammad Amin. He was born on the 1st Shaban 1101 (AD 1690). at Kazia or Chauntra, Dist. Multan. He was a Gilani Syed. His guide was Khwaja Fakhruddin Dehlavi. A sufi saint, he was a good scholar of Persian and Arabic. He died in 1199 AH (AD 1785). He wrote Si Harfi; Bara Mah. and Kafis. His collection is entitled 'Kalam-o-Abiyat-e Ali Hyder' (Published in 1325 AH (AD. 1907 ). Majmooa-e Abyat Ali Haider was published by Malik Fazal Din of Lahore. His verses were very popular among sufi saints. His five 'si harfis' are of great literary value as besides love he has painted the picture of sorrows of his period.

\*In the opinion of Maulana Waqar Ambalavi 'his style resembles that of Habib Qaani so far as arrangement of words and beauty of language is concerned, but for his description and expression he resembles Hafiz'.

Baba Budh Singh also compared Haider with Hafiz of Shiraz. We quote from his verses on Nadirshah's invasion to demonstrate Persian influence on his language. Persian

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\*Punjabi Sufi Poets p.95

(Hans Kag p.181 (as quoted in Punjabi Sufi poets p.95)

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words have been underlined

نے زہر بھی نہیں جو کھا مرن کچھ شرم نہ ہندوستانیوں  
 کی ہو یا انہاں راجیاں نوں کچھ بلج نہیں تورائیاں نوں  
 بھڑے بھڑے دیون خزانے فارسیاں خراسانیاں نوں  
 و بیج چھوٹیاں دے پانی ٹک ڈہن جے لہن تہ وڈیاں پائیاں نوں  
 کئے تاں کٹاری کھا مردے جے سکوتہ مار ایرانیاں نوں  
 داڑھیاں چا منائیاں آکھوجیت اے انہاں زنائیاں نوں  
توبچیاں زنپورچیاں نے برق اندازاں باٹیاں نوں  
 انہاں پائیاں ٹیڑھیاں ڈنگیاں نوں ایہ ترکیاں اکڑنائیاں نوں  
لوک بنداں دکھنی چاہے بانڈے تے پیش کائیاں نوں  
 انہاں پستے بازاں انہاں فیل قداں افغانیاں نوں

In the third line Farsian and Khorasanian refer to Nadirshah and his troops. In the 2nd line 'Tooranian' refers to Nizamulmuluk who joined Nadir Shah. Persian words

سوال - جواب - خوف - ظالم - غمزه - تفنگ - خدنگ - تیر - نگاه -  
 تماشا - عشق - وحدت - خیر - صدق - ثابت - کند - بند - قیل -  
 شطرنج - بازی - حاصل - یار - تمشیل - آتش - طور - مات - رخ -  
 زلف - لشکر - شکار - شاهسوار - تسل - وفاق - نقطہ -  
 جنبش - دراز - شیراندازان - کشتی نراں - فوج - قیامت - فرمان - حق  
 جہت - جنگ - نان - چہار - انگور - صراحی - جام - رابر  
 have been commonly used by him in his poems.

### 8. Allama Ghulam Qadir Shah Batalvi

He was the successor son of Shaikh Fazil Batalvi. His title was 'Ahl-Allah' and his pen name was Ghulam. He wrote poetry in Punjabi, Persian and Arabic. He used Perso-Arabic sufi terms in his poetry. He died in 1176 AH (AD 1762). He wrote Sifaul Mirat and Ramzul Ashiqin. Ramzul Ashiqin is in the Persian masnawi form. His Punjabi collection is entitled 'Majmooa-o-Qadiri'. Ramzul Ashiqin is also included in it. To demonstrate the extent of Persian influence on his language we quote and underline

دین دنی دا لشت پناہ  
 والی سیرا فاضل شاہ

قطب حقیقت شمس لقیں - ناب سید محی الدین  
 عارف کامل دل آگاہ - نور محمد سرائے  
 اول آخر ظاہر باطن - لہ تو ہمارے اُس کا دامن  
 ناہیں کسی سوں مجھ کو بکام - وہی ہے نولا وہی غلام  
 اپنے شاہ کا بیکر نام - کیا رمز العشق تمام  
 وہی سمیع بصیر علیم  
 ناہیں اُس کا کوئی سیم

9: Bulleh Shah (AD 1680-1758)

\*Syed Bulleh Shah Qadri Qasuri's ancestral home was a village 'Uch Gilanian' in Bahawalpur. 'Tarikh al Asfia' connects his lineage to Shaikh Abdul Qadir Jilani, while Tarikh-e-Uch written by Maulana Mohammad Hafizur Rehman Bahawalpuri connects him to Shaikh Abdul Qadir Jilani's son Abdul Waheb. His kafis are very popular. These are sung by singers and qawwals. This Punjabi sufi enjoys such a great reputation that in the words of Lajwanti Ramakrishna 'he is one of the greatest sufis of the world and his thought equals that of Jalaluddin Rumi and Shams Tabriz of Persia'. Bulleh Shah's poetry revives and represents the strong and pious Punjabi character and nature.

\* Kulliat-e- Bulleh Shah by Dr. Faqir Mohammad  
 Faqir Amritsar edition

Bullesh Shah was born in the village Pandoki of Kasur in the Lahore district in the year 1680 AD. His father's name was Sakhi Shah Mohammad Darvesh. Bullesh Shah became a disciple of Arain Inayat Shah much to the displeasure of his family because Inayat Shah was a gardener. Bullesh Shah has often named and praised his guide in his verses such as in this

بلشہ شاہ دی سنو حکایت  
 لہدی پکڑیا ہوگ ہدایت  
 میرا سرشد شاہ عنایت  
 اوہ لکھا ہے پار

(Listen to the tale of Bullesh Shah, he has caught hold of a guide who will guide. My master Shah Inayat will get me salvation.)

Shah Inayat wrote in Persian, and had tremendous influence on Bullesh Shah. A manuscript of 'Dasturul Amal' written by Inayat Shah is in the possession of his successors in Lahore. The tract deals with ancient Hindu methods of attaining salvation.

\*The following are his Persian works now in the possession of his Khalifa descendant Shaikh Sirajuddin:-

Islahul Amal; Lateif-e-Ghaibiya; Irshadul Talibin and Notes on Jawahir Khamsa o Mohd. Ghaus of Gwalior. (Shah

Inayat was his spiritual descendant).

Bullesh Shah broke away from his family and became independent. For thirty years he served as 'Gadinashin' of Shah Inayat and died in 1758 AD.

### Bullesh Shah's Poetry

Sufis of Punjab generally borrowed from Persian the terms describing various parts of the Beloved. The rose-garden and 'bulbul'; characteristic of Persian poetry were freely borrowed. However, Bullesh Shah wrote straight and simple poetry. He was the one who discarded convention and tradition. We do not notice fantastic description of eyes, nose, cheeks and tresses of the Beloved in his verses. His poetry is natural with a natural appeal. His verses are divine. We give below specimens of his poetry containing Persian terms which we have underlined.

الف الہ نال رتا دل سیرا - میتوں ب دی خبر نہ کاٹی  
 ب پڑھ دیاں مینوں سمجھ نہ آوے - لذت الف دی آئی  
 ع تے غ نون سمجھ نہ جاناں - گل الف سمجھاٹی  
 ہلہیا قول الف دے پورے - جہڑے دل دی کرن صنائی

اک لازم بات ادب دی اے - سالوں بات معلوم سب دی اے  
 ہر رنج صورت رب دی اے - کیوں ظاہر کھول جھیندی اے

## عشق دی نویوں نوین ہزار

بھوکِ مصیبتی بھنٹ سوٹا - نہ پھر تسبیحِ حاصا سوٹا  
 عاشقِ کہندے دیے ہوکا - ترکِ حلاوے کھا مردار  
 حاجی نوکِ مکے نوں جانے اسان جانا تختِ ہزارے  
 جنتِ دل یار اُتے دلِ کعبہ بھاوین دیکھ کتاباں چارے  
 حاجی نوکِ مکے نوں جانے میرے کھر وچ توں شہم مکہ  
 وچے حاجی تے وچے ناری وچے جوڑ اچکا

اسان پڑھیا علمِ تحقیقی، اے۔ اوکھے اکو حرفِ حقیقی اے

A large number of Persian words are commonly used in his verses. \*Some of these are from one poem alone:-

روڑ - چان - قبر - گوشت - غافل - عمر - مستی - گرم بازار -  
 منزل - جنگل - تنہا - تخت - تاج - دنیا - اعتبار - سلطان - پیر  
 پیر - پایدار - یوسف - ماہ - کنہاں - زلیخا - جوانی - خیر  
 فانی - موت - تخت سلیمان - قادری - زندگی - میر - ملک - نذر  
 سرو - سنبھل - بادِ خوان - نرگس - خار - خیر - پلنگ - بلا - محسرا

Abdi

10. Abdi was a sufi-saint in Aurangzeb Alamgir's period.

He died in AD 1707. A few 'Do Bargas' and 'Dohras' written by him are available. All contain Persian words. A specimen of his Dobarga and Dohras is given below and the Persian terms in these are underlined:-

.....

\* Poem starting with 'Uth Jag Ghurare Mar Nahin'

.....

اس تندور برہما دے تھیں تین پرگنہ دور نہ کرے  
(تندور)

سوز و چالے منرا عجایب سرے جاں جاں سرے  
(مڑہ)

سیر دیاں سر تھکے حاصل سر دیندیاں بول نہ ڈرے  
مرن مہلا جیون کتیں عیدی ہے دلبر ہتھو ہرے

#### Dohras

وکیو وکیس جے وکیہن آویں - وکیہیں پاک نظر کر

خوش قبیہ چھوڑ سبھو ونج - گلی مٹراں دی گھر کر

او تھیا نہ عاشق کئیں سبھوں - جیں قدم رکھیا ایتھے ڈر کر

توں عاشق جیون دا عاشق (سبب) - عاشق تھیون سر کر

غم دیاں تیراں کنوں نہ ڈر - دل کوں دست سپر کر

مشکل راہ پزار بلائیں - دیندی اے سرت و سر کر

دلبر تھوں پنہیں عیدی - دریا و آتش دا تر کر



### 11. Shaikh Nasirul Haq

He was a disciple of Shaikh Abulfarj Faziladdin Shah Batalavi. He wrote Persian and Punjabi poetry under the nom-de-plume 'Nasir'. He had a sufistic bent of mind. Persian influence is evident from the strains and terms of his poetry as in his following verses:-

یا غوث سید محی الدین لایا خیاس زار کی - کر کر قصید پائیوں گا جہا کی دیو دیدار کی  
عطرے پڑے برھوں آن کلن پڑا پچو رین دن - بھوکوں تہادو اے سخن دیوے جبر ہوار کی

In other couplets he has used the following common Persian

words  
فونخوار - نشتر - خنجر - دیار - شرم - فاضل  
نالتار - وقت - صورت - سیرت - حمد - تیر - ترکش -  
شاہ - بازی

### 12. Mohd. Ibrahim Khushdil

His father Qazi Ziaul Haq migrated from Iran and settled in Garhi Shahu, Lahore. Maulavi Noor Ahmed Chishti, author of Tahqiqat-e-Chishti 'Yadgar-e-Chishti'; Tohfa-e-Chishti and 'Ajaibat-e-Chishti' was Khushdil's grandson. This

Chishti family's masterpiece is the compilation of

'Roznamcha' of Maharaja Ranjit Singh in 22 volumes.

\*'Khushdil died in 1201 AH ( AD 1786) according to Abdul Ghafoor Qureshi's statement but according to 'Tahqiqat-e-Chishti' he died in

.....

\*Punjabi Zaban da Adab te Tarikh p.134

.....

1195 AH ( AD 1781 ).

We quote from a famous long poem of his duly underlining the Persian vocabularies:-

عشق دے غم سوں ہو مخزون - آہ دنیا مگر دنوں - جو توں چاہے قادر کوں  
ایس عالم سوں ہو بیرون - کدھری بوجھیا کدھری کاتوں - جل رہے چرخ چرخ جوں  
بیل طزار خدا کا ہو - قمری شمشاد فنا کا ہو - اب تار حرس دھوا کا ہو  
یہ خوب نصیحت ہے تجھ کوں - کدھر کدھر مہر یعقوب - کدھر کدھر یوسف محبوب  
کدھر کدھر طالب مطلب - کدھر کدھر بیل مجنون

### 13. Shah Habib

Shah Habib is said to have existed in 12th century AH

( AD. 18<sup>th</sup> ). Beyond this nothing is known about him.

Dr. Mohan Singh Diwana has given specimens of his poetry

in his book 'Soofian de Kalam'. We quote here some lines

and parts of his verses in order to show Persian in these:-

توں سر بلوش خلق دا - یاد گئے غم کھایا  
میں قربان حبیب دکھان توں جو دکھ دوست ملاوے  
مھوڑ تکبر حرس توں تداں دوست لہو سی  
ہو رہ کملی بادی ہے ذوق سرے وی  
کدی درس دکھال پیارا مدت پئی چرائی  
ملن حبیب ستران دا جیون بنی سب کفر کھائی

These lines are also by Shrahim Khushadit -

خوشدل قسمت بر تالغ ہو - کنہار سوں دل کو مالغ ہو  
مذہ قدرت صالح ہو - کس سوں کیا مطلب تجھ کوں

#### 14. Syed Shah Murad

Shah Murad's tomb is situated in Landa Chand near Dera

Ismael Khan . He is said to have been in 12th century AH  
(18th Cent. AD). Details of his life are not correctly known.

It is said that he was a disciple of sultan Bahu, but he was a 'Khalifa' of Sultan Naurang Shah. His works Abyat-e-Shah Murad and 'Charkha' are available. Persian ryhmes and words are found in his poetry. For example:-

اوکن لاری نوں کوئی گن ناھیں - کی عرض کراں دیدار دی  
پیک بہار و جھاڑو دیوے - چوٹری لہں دربار دی  
شاہ مراد جے اک جھاتی پائیں - جان شیرینی تار دی

من سطار ستار لہایا - وحدت اندر وڑیا  
شاہ مراد اک لفظ جوہن - منظور کیوں سولی چڑھیا

نہی بیدی اساں تے لائی کس تے حکم چلائیے  
شاہ مراد حکم دورنگی کس تے عمل کرائیے

He also wrote 'Rekhta', early form of Urdu poetry. \*Abdul Ghafoor Qureshi has included 13 couplets in this strain in his History of Punjabi language and literature

(Punjabi). In these couplets Shah Murad has used a number

of Persian words like: نور - گرم - تنور - سینہ - دور - تن -

- تیامت - کرامت - نور - شعلہ - قامت - قد - مشہور - پرنور - حق  
داشتن - خالی - لب - منظور - مصحف - نقطہ - پایمال - خال - شوہ  
منظور - عمل - ورد - سرور - دل - معہور - چاہ - شکر - نور - قند - زر  
ہون چکر - ستر - یار - ہمدقہ - سیر - تن - خاکی - معفور - عاشق  
مغور - مشتاق - عذرا - وامق - زینبا - یوسف - بیلی - محبوب - قربان  
استاد - عجب - شعر - کوہ طور - مشرہ - رگ - طنبور - دستور - شراب  
مقبول - خن آباد - دبیر

We quote some couplets of this Rekhta here to illustrate

Persian influence on Shah Murad's language.

اب کیا کرے کوئی رہے جیا جب آنکھوں سے پیا دور ہو گیا  
تن نلڑی ہو جل راکھ بھیا ایہ سینہ گرم تنور ہو گیا  
اوہ نور سجن کو جس نے دیا ایہ جاند چودس کا حق نے دیا  
ایہ سورج نے اوہ آپ پیا پرنور ہو گیا مشہور ہو گیا  
اوہ قد پیا کا قامت ہے شعلہ نور کرامت ہے  
ایہ قد نہیں ہے قیامت ہے اوہ دھوم پڑی ہے شور ہو گیا  
تیرے مکھڑے پر اک خال پیا جس دیکھا گھر پایمال پیا  
ایہ نکتہ ہے بسم اللہ کا جو مصحف ہو گیا  
.....  
.....

### 15. Gauhar Sain

Not much is known about this saint-poet. In History of Punjabi language and literature (Punjabi) Abdul Ghafoor Qureshi introduces him in these few sentences on page 149.

'He was a saint-poet. A 'Si-Harfi' of his is found published with 'Shutur Nema Sharaf'. A large number of Arabic and Persian words are found in his language. His 'Abiyat-e-Sain Gauhar has become rare'.

His thought and vocabulary is under the influence of Persian mystics and language in entirety. A large number of Persian words are found in his verses such as the under-

lined in his few couplets:-

الف اللہ دے در تے نیاز رکھدے آدم ملک جن حور غلمان سارے  
 اوسدے عہدے ورنج کھڑے دن رات رھندے محکم جاہا میان اسمان سارے  
 جمیدے اوس نوں پر سر زبان اندر کل درندے پرندے انسان سارے  
 گوئزرا چھیلر ہو حیرات ٹردے قدرت دیکو اوہدی بے پایان سارے  
 ب باد شاہ چیکر نہ عدل کردے خوئی چور فیر اوہناں بھس سنگدے کیوں  
 حسن مند نہ چیکر اڑدھا ہندے ملک ملک دے جھلک سنگدے کیوں  
 منزل فقر دی چیکر آسان ہندی شاہ چھوڑ شاہیاں خیر مندے کیوں  
 جگر در عشق دا ہندا گشاد گوہر عاشق مجنوں جیسے سنگدے کیوں  
 ب برحق حق پانا بحال حق دا - کس دا عقل یا وہم لان نہی  
 لاشربک نالے لاشمال نالے - اُسدی شان سنگدے کیوں  
 لامکان بھس پرے رمان اسدا - او تھو کس طراں وجود یا جان نہی  
 گوہر بار بھس بار دربار اسدا - او تھو کس طراں پری فغان نہی

### 16. Syed Karam Ali

Almost nothing is known about Syed Karam Ali Shah whose poetry has reached us through singing faqirs and minstrels.

\*Lajwanti Ramakrishna, however, made some research about the poet and found a 'slightly worn-eaten and forgotten copy' of his book 'Khayal' in Mr. Hafiz-ur-Rehman's library. The manuscript is copied by Moh.d. Niwaz who attests that it was the work of his master Syed Karam Ali Shah. From the verses it appears that the poet met his 'murshid' at Malerkotla, whose name was Pir Hussain.

مالیر کوٹہ کرم علی نوں دتا پیر حسین جمال پیارے دے لڑ لگ

(In Malerkotla Pir Hussain showed his beautiful face to Karam Ali, Stick to the Beloved).

It seems that his 'pir' permanently stayed at Batala in District Gurdaspur.

کرم علی چل شہر وٹاے لوک پچان پے جانی نوں

(Karam Ali come on to Batala people are worrying my life).

According to the oral evidence of minstrels he lived in the reign of Maharaja Ranjit Singh. May be he was born in the reign of Maharaja Ranjit Singh but died under the British rule. He says:-

کرم علی چل شہر وٹاے بیکو بھلور دی ریل نوں

(Karamali go to the city of Batala, embarking the train going to Phillaur).

The existence of train while he lived in Punjab leads us to our above conclusion. The railway to and fro from Phillaur started in 1870 AD.

His poetry is the usual poetry of popular sufi school. Islamic thought is predominant in it but it contains ideas of various schools of religion. In a poem he praises Lord Krishna playing with 'Gopies', and calls himself a 'gopi'. In another verse the holy prophet Mohammad is praised as the best prophet. Like Persian sufis he sang of 'Hadi' and yearned for union with God.

The 'Khayal' form of music is 'Kafi' sung in different tunes in Punjabi. 'Khayal' in Persian means 'thought'. Usually Kafis were different versified thoughts of the poets. The collection of Karamali was, therefore, named Khayal. The manuscript consists of 80 Kafis, 17 ghazals, 12 'lories' 2 Dohras. Karamali is perhaps the first Punjabi poet who wrote ghazals on the pattern of Persian ghazals. The poems have faults of prosody but are musical. We can notice their poetic beauty, Persian sufi thought and the Persian words in them. For examples—

روندی توں مینوں مدتیاں ہوئیاں کدے دیوے آن جمال دل توں تاب نہیں  
 آپیر حسین دکھائی دتا ہو یا کرم علی - میں نہال دل توں تاب نہیں

He wrote a Dohra near the end of his life

وقتِ آخری آیا گھدے موت پہنچام  
 چل کرم شاہ چلے چھڑائے میں تمام

(The end has come, Downstairs there is the message of death;

Let us go Karam Shah, All troubles will be over)

Some more verses follow with Persian words underlined.

روزِ حشر تک خیال نہ چھڑساں میں دی نہیں کوئی کمی آں  
 مہن کی شرم کیسے دی سائوں حد کھول گھوٹکھٹ میں پچی آں  
 غولی میں تیرے دیاں توکاں وج سینے دے دھسیاں  
 پیپر حسین دے سینے گتے کرم علی فیرھسیاں



Other Persian words commonly used in his poetry which

have come to our notice include:- **تخت** - **دوئی** - **نظر** - **قرآن** -

**خون** - **آرام** - **شور** - **زور** - **عشق** - **محم** - **رب** - **جمال** - **بحال**  
**سجدہ** - **فراق** - **جلال** - **سید** - **خوش** - **مولا علی** - **عرض** - **ہجر**  
**دین** - **جمع** - **وعظ** - **سند** - **عاجز** - **قبول** - **رسول** - **یار**  
**مہربان** - **قدم** - **کامل** - **سنت** - **حبلی** - **اسلام** - **کفر**

#### 17. Khwaja Ghulam Farid

He was born at Chachran in the Bahawalpur state in 1841.

His father's name was Maulana Khuda Bakhsh. When he was only eight years old his father died. His elder brother Khwaja Fakhruddin brought him up and became his teacher and spiritual guide. Ghulam Farid was an established sufi saint with thousands of followers in Sind, Baluchistan, Bahawalpur and Rajputana. He wrote in Persian, Urdu, Hindi and Multani. His Multani Kafis and Dohas are very popular. He is considered to be the greatest poet of the Multani dialect of Punjabi. Abdul Ghafoor Qureshi in his History of the Punjabi language and literature (p.155) places him in the line of the spiritual Sindhi bard Shah Abdul Latif Bhitai and Waris Shah of Heer fame. He goes further to claim that Ghulam Farid's verses are more popular than Waris Shah's 'Heer'. We cannot ascribe to this view which is overzealous. It is an established fact that a book of verse is still to see the light of day to overshadow Heer by Waris in popularity.

However, Ghulam Farid's verses are a valuable part of the Punjabi folklore now sung by Qawals. He has written the largest number of 'Kafis' in Punjabi. Under the patronage of the ruling family of Bahawalpur Farid's 'Kafis' were published under the name 'Asrar-e-Faridi' alias 'Diwan-e-Faridi'. He experienced with new metres in Kafi with success. He died in 1900 AD. His tomb is in Mithan Kot. His poetry is simple, fluent and ballad like. The local language and culture is prominent in his poetry. He has used Persian words, in his poetry and here they are in proof of Persian influence. For instance:

۱۔ شب باد صبا من بھانڈی - تانا صبح چھلیندی لکھ

۲۔ رہو نے بہندی - ڈرگ نہ سہندی - صم طبع کمزور

۳۔ من من منٹاں پیر مناواں - ملاں کولوں تخویند لکھاواں

۴۔ چیندیں تئیں اے درد ٹھپیاں مزدیں داع قبر وج نیاں

پٹ پٹ کھیا خفقان رو - رور و خلق رو پوسے

۵ ہر صورت دوح دیدار دھم - کل یار انیار کوں یار دھم

۶ اج وٹھاپیا بھاندا اے - کوئی وصل سنہرا آندا اے  
دشت بیاباں دُسن بہاراں - بوٹے پوٹے ہنسی ہزاراں

۷ گزراھی سب زہد عبادت - شاہد مستی عین ہدایت  
جس جاگیتا عشق ظہور  
حسن ازل ہا فاش مبین - ہر پر گھاٹی وادی الین

ہر پر پھرتے کوہ طور  
ویرانہ آباد دُسیبے - جنگل بیدہ شاد دُسیبے

دورخ ز ظلم حور قصور  
رکھ تصدیق نہ گئی آوارہ - کعبہ قبلہ دیر دوارہ

مسجد مندر کر دو نور  
ملا پھڑکے معنی کردے - آیت درس حدیث خبر دے  
صرف صدائے حقے مغرور

Some lesser known sufi poets of Punjabi and Persian influence on their poetry.

Sufi literature produced by many other poets and writers is available at various libraries, personal collections and family archives of the Punjab. However, not much is known about these literatures. We have to resort to the literature itself to ascertain the names and places of the writers and composers. While confessing helplessness in digging out details in this respect we do state that a great deal of Persian influence on the thought and language of these lesser known poets is evident and inevitable. We underline the Persian words while quoting Punjabi poetry of various poets.

18. Khaki Shah (Details not known)

خاکي شاه دل سے پہلاں - دل دیہ دیر لے

19. Shaikh Mohd. Afzal Lahori

According to Abdul Ghafoor Qureshi he was the guide and teacher of Shaikh Mohd. Faziluddin Shah Batalavi. He was a saint. Nothing more is known about him. He too has used Persian words as they appear in the specimens of his poetry as underlined.

ہرگز رپ نہ ملیا تنہاں لوں جنہاں ترٹ چوڑ نہ کیتی

جو پاکِ پن درِ دماھی دے سویا کی جانِ پلیدی (پلیدی)  
اک بُت خانے واصل تھیے اک پھٹے حاسینی (مسجد)  
فاضل جو سرِ دیندیاں ڈھل کر دے پریم بازی تن جیتی

## 20. Shah Sharaf Batalavi

His grandfather was a 'Qanunge' (Court assessor) in Batala (Punjab). He was a 'Khatri' Hindu of 'Puri' caste. He embraced Islam. Shah Sharaf was born in 1659 AD and died in 1725 AD. His grave is in Lahore. He left his home after a quarrel with his wife, went to Lahore and became a disciple of 'Shaikh Sharaf'. Some of his 'Kafis' in Sufi strain are available. He frequently uses Persian words. A 'Shuturnama' ascribed to him is full of Persian words. We quote some couplets:-

جگر شتر قبول نہ کر دے روز ازل  
واقف ریز نہ ہند اُتر کے عشق جمیل نہ پاندا گل  
شوق تکمیل الف بنی سب سے سجود چھکاندا اول  
عشق مراد بہار صحرای پیکری لہی جاوے جت ول  
ساک تیر چلاون محکم نال ارادت چن منزل  
دیوے قدم نہ مڑے پچھاں مستی حق نہیں کر دے گل  
بھارے بھارے شمع کار کجاوے پیڑ پلان دھرتے مغل  
بشغل پہاڑ منہ دے سرے رگت جاڑیں دو جمل  
راٹو مار بے جھک بینواں ہر دم وحدت و جمل  
چڑھ محبوب کجاوے بہندا لگے جوین خطیب عدل

In his Kefis Persian words

دیدن - یار - تن - شکرانہ - معلوم - حال - درد - شب - شرم - عمر -  
 کرم - منصور - حق - صحیح are noticed.

### 21. Mian Ashraf Lahori

He died in 1137 AH ( AD 1724 ). He belonged to Lahore. Dr. Mohan Singh Diwana has given a specimen of his poetry in Sufi poetry. He wrote 'Barah Mah' and 'Chaubargas'. We have found Persian words in his poetry.

سارائن جے ہووے دیدے - میں ویروی دیدک نہ رجاں  
 ویکھن والا سب تھاں ویکھے - میں عیب کدے توں کہاں  
 حبت ول ویکھا دیہوں جانی دے - میں کدر کدر بھیاں  
 اشرف اک دیدار ماہی توں - میں واراں کدو کھیاں

### 22. Faqirullah

He was a disciple of Shah Amanat belonging to 'Noshahia' sect of sufis. Haji Noshah who died in 1103 AH ( ) was the founder of this sect. Faqirullah composed a masnavi 'Dur-e-Maknun' in Sufi strain containing over one thousand couplets. This masnavi was written in 1204 AH ( ) Faqirullah's language is a mixture of Punjabi, Hindi and Persian. We quote here a few couplets containing Persian words (underlined)

161  
 کثرت کثرت نے کیا بسازا - سو ھذب آئے زکارا - سو ھزن ہوا نا کو جان  
 سری شغل دا بھید بھیمان - ہوا نا جد ساک کید - رویت دوار آھذب ہو رہے  
 ہر ہر رٹلی ہے ہے جون - جس ہے چوٹی میں رہے جون - سیر مکنون کا جس نے جانا  
 اپنے آپ کوں پہانا - فخر اللہ لیا ای بات - سیر مکنون ہے شاہ کی ذات  
 شاہ ہمارا شاہ ہمارا - کل عالم کا سرخن کرنا - ہے وہ سید عبدالقادر - ہوا ہر باطن اول آخر

#### 23. Rehmat Shah

No details are known about him. His masnavi Shirin Farhad is in mystic style. His language is similar to Bhasha interspersed with Persian words

خبر اینہا اوہ کرتارا - اُسی دوار پر دین دکارا  
 ہر ہر میں جو رزق پہچاویے - ہو رہو کوئی زلزلہ آویے

لاکھ جیو جو جل میں رہیں  
 تازہ رزق ہمیشہ آپس  
 پیچھی اور پرندے کا تھی  
 کہنے جن کی فصل نہ جاتی

#### 24. Naim

No details are known. Persian words are noticed in his

Punjabi composition:

لیجے دھال پیارے دی - جے ہرن بھیں آگے رہے  
 ملن نعیم فرور تھوے - میں آتھی دی ترے

عاشق تداں سداون جب دج  
 سیر دا طمع نہ کرے  
 شہوہ تھیں خوب ہیں منہ دھیرن  
 جاں جاں تاپیں سرایے

#### 25. Sain Langha

Details not known

راضی ہو گئے پی پی پیاہ تیرا شاہ مگلا آیا  
 سارا عمر دھو نہ بندیاں گدڑی دے ہی کوہ پایا  
 کہ انگھا فقیر سا بس دا کرم لکھیا ہو پایا

26. Miskin

Details not known

لپ یک چند قہار عزابی  
صاحب نے انیا ہنوتا نظر آرا  
یاد لیر یا سر کر پیارا

جے توں ہیں مشتاقِ بگاہ  
سردیوں نہ چھوڑ بگاہ  
سردیوں نہ چھوڑ بگاہ  
حیرہ دیکھو چھیتی پتیاں  
جیشہا یمن سیاہ رہا کتاباں

27. Sain Waris

He belonged to village Nakhial in District Rawalpindi.

He wrote Barahmah, Ghazal and Bait. These are included in the book Silsala Naqshhandi compiled by him. His poetry is mystic poetry. Persian words abound in his verses:-

ترک کراں بجا بھڑک اٹھے - آکھیں دھیاں آتش لگی اے  
چپ کراں چواتیاں بلن رہے - اچا بولاں تاں شہرت جگدی اے  
دارت شاہ پیارے دی پریت کہی - سیح آکھ چوٹری اک دی اے

ایہ سن حجرہ سائیں بچے والا - توں پافقران جھاتی  
نئے کرشتیاں خواجہ خضر دیاں - تیرے اندر آپ حیاتی  
دارت مرن مرجان توں پہلوں - ایہ اوہاں رمز چھاتی





of Persian words. There is a reference to the date of the composition of the Qissa.

1237 A. H  
 پاراں سے سینتری ہجڑوں ہوئی قلم  
 دین محمد دی گوتہ و ج رصہ ہوا ختم

Various Persian words form 'Radif' (last syllabic word of his poetry such as

کم - علم - علم - قدم - درم - کرم  
 سخن بن - چین - حسن

He writes about himself in Qissa Misri:-

صادق محمد دی صاحبی ہو دس دین اسلام  
 ذات عباسی خان دی رب دا فضل تمام  
 اللہ محمد سایہ سرتے ہو دس درام  
 مرد علی مرتضیٰ حسن حسین امام  
 کامل مکمل پیر میرا پیراں دی چان زمین + نور اللہ شاہ مسجد نور نور ول شمس الدین  
 امام دین تے تاج محمد صاحب بادق ہوین۔ جے قرب کمال جیلانیاں دایرا ہی الدین

In one of his Kafis starting with

دھوبی سینوں دھودے دو پٹے یار دا

Various Persian rhymes of the Yār are used by him. For examples:-

شاہ مدار - اسفخار - ہزار  
قندھار - ابرہہ دار etc.

### 30. Pir Ghulam Jilani Lyallpuri

He was the author of a book with Persian title 'Romooz-e-Nihani'. It contains the tale of Hir-Ranjha in question-answer form. He also wrote Kafis and Siharfis. No other details are known about him. Persian words in his Punjabi verses can be seen underlined:

ہم بکرم امی، دل اپنے دل سے کر بہیہ  
 فائدہ کی ہے پایا لڑے - ہو، جھڈ دے سارے -  
 بڑی عمر مسافراں این لڑے - توں کیوں بھٹی کر چن لڑے  
 گھروں ویکو پیارے ٹائیں - طاہر باطن جیہڑا سائیں  
 و فی النفسکم حکم خدا - اوہ پیارا این اکرم ہو دے جدا  
 لے غلام جیلانی توں مت لڑے - توں گھر یہ اپنے کت لڑے  
 تیرا اکرم ہو دے حج لڑے - ہو، جھڈ دے سارے تج لڑے

More Persian words are noticed in these verses of

Ghulam Jilani:-

داہ دان دیر ٹخرے باز آکر کرناز پرستی  
 عشق تیرے نے دل میرے نوں ذوق چڑھایا مستی  
 مہوہ لئے عاشق میں عاجز کر کرناز بہورے  
 قالو بلے کہہ لئی پلا سرین فرمان الہی  
 مٹ بیٹھاں تاج پھر کاں دیوے در آیان مُس جاوے  
 عجب حیرتی شری یاری جان دے دے  
 غلام جیلانی دیرے دا  
 اوہ قدمی پردہ  
 نہ دے چھڑیاں عاجز ناں  
 آڈ کیا وجہ لہتی

### 31. Noor Ali Lahori

No details are known. Some of his Si-Harfis and Deorahs are available. These contain Persian words:-

خِ خادِم کی جانِ خاصان تائیں خاص الحاص بچھاوے بھیت چھیاوے  
 من عزما نفس ہو فدا عارف ہو - عارف خوشیاں مانے سدا سنان  
 نور علی جو عاشق رب دے اوہو نفس نوں مارے - رب نوں جانے  
 صنِ ضعیف میں بند تیرا تیرے با بچھو زکوارا بہت بیچارا (بیچارہ)  
 عزت ذات ہمت تیرے توں ہیں بخشش عارف ہمارا  
 نور علی تیرے با بچھو کدھرے نہیں کد ازا بخش عارف

### 32. Bahdur Shah

No details are known. However, his poem entitled

'Bengalan Nama is available which is composed in sufistic strain and contains Persian words:-

دیکھو ایسا سحر چلایا - بھڑکے ناک ہمارے پایا  
 کی جانیں کی گھول پلا یا - گئی ہوش بے ہوش سما یا  
 عالم فاضل بندت دانے - سن سن بین ہوئے متانے  
 پڑھ پڑھ علم نجوم بیماریاے - حاجت راساں ہرج مشاراے  
 پیر ملک بادشاہ یونانی - دعویٰ تھکے کر لفسانی  
 کھڑکھڑ باغ ہوئے گل نانی - رہی حکومت اک نہ رانی

### 33. Mastan Khan

He was a resident of Multan. A collection of his Kafis under the Persian title Bahr-e-Firaq was published in 1885 AD. All his Kafis are set in Indian Ragas. He also wrote Fard, Rubai and Ghazal. Persian is frequently used to advantage by him. Here is a ghazal by him. The Persian words are

underlined:-  
 آمد پیارے یار دی اج رات سندے ہیں - تھیندی ہے احمدی رات ملاقات سندے ہیں  
 صحن سیک ہمیشہ رات فراقاں دی لڈرے ہے - اج آئی وصل یار دی ہر بھات سندے ہیں  
 گرمی ہجیر تھیں مر نہیں اُٹ اُٹ نہ کر دلا - آنڈی ہے موسم ساون ہر سات سندے ہیں  
 راہ رت رقیباں راہ وچ پہنچی جیٹری اڈی - الہدیجا وے یار اوہ آفات سندے ہیں

ماہی نہ آویں مول تے مل رہیاں مبارکماں  
 عشق جہاں سارے ڈیرے رات سندے ہیں  
 شبنمی تھا ڈے عشق دی مستن فران ہے  
 ایسا ہمیشہ تیزداری کز امانت سندے ہیں

In addition to these other Persian words frequently used by him are:- عیش - بے پیر - وصال - دایر - دل - خیال

as in فراد:-  
 بھڑی نہ منجھ دل دی  
 نہ دلیبر کیتا وصال  
 مستن بے پیر عشق دا - آ یا عیش خیال

In another couplet he uses 'Yar' and 'Shukrguzar', both Persian words

ز کھڑے کیندے یار اجنگ ہیں وے  
 مستن شکر گزار آ آپے سجن بے

#### 34. Miran Shah Jullundari

Hazrat Miran Shah Jullundari was a sufi saint of Chishti Chisht Sabiri family. The Head of the family was Mastan Shah who was born in Kabul and later settled in Delhi. His father's name was Wali Mohammad. His tomb is situated in Jullundar. Miran Shah's book of verse was published under the title 'Guldasta Miran Shah'. It contains Punjabi Kafis, Siyarfis, Mulla Nama and a 'Shajra' of the Chishti Sabiri dynasty. It also contains Urdu Ghazals.

Miran Shah writes verses about Khwaja Moinuddin Chishti Khwaja Qutbuddin, Farid, Hazrat Nizamuddin Aulia, and Shaikh

Abdul Qudoos Gangohi. Persian thought and vocabularies are there in his mystic Punjabi poetry. For example

اَحْسَن مَاضِی دَا دیکھ تجلی صورتِ بدستِ پیر ہوئی  
 میران شاہ سبھو دکھ سکھ ہوئے رحمتِ خواجہ پیر ہوئی  
 رِا بخرین دا عالی رتبہ ہر ہر شانِ بھگتِ ری  
 ہر صورتِ وجِ جلوہ روشن سورجِ واٹھ دیکھے ری  
 ہدایت ہے لہ دیاں چشتیاں دی باجوہ رب توں غیر نہ جائے جی  
 ہم صفتِ موصوفِ موجود الہیہ ایہ حرفِ توحید پچھانئے جی  
 عشقِ اسانوں چاک ملایا ساقی ہوکے جامِ پلایا بت است بنائے

### 35. Rahim Bakhsh Jaurianwala

He belonged to village Jaurianwala, Distt. Sialkot. His

'Siharfis' entitled PanjGanj (A Persian title) are available.

Persian words abound in his verses. For instance:-

ظنفا ہر ہو یا پیدے عشقِ سبھو تھیں تدوینِ دین تے نہ اسلام ہے سی  
 نہ نماز روزہ کعبہ حج ھیں نہ عرشِ کرسی اُیر پام ہے سی  
 نہ نوئی دوزخاں دی اُگ نظر آوندی نہ جنتِ داکوئی تمام ہے سی  
 رحیم بخش اکو ہے ذاتِ ربی جہوں عشقِ دا پیا جام ہے سی  
 کِ گرنِ عبادت تے خواہشِ جنتِ دلِ طرفِ حورانِ اوہد امانل ہووے  
 ایہ بندگی نہیں قبولِ معذری اُٹا شرک تھیں بہت زوال ہووے

### 36. Vilayat Shah Bahawalpuri

No details are known. A specimen of his Punjabi 'Kafi' will reveal the influence of Persian sufistic terminology on his poetry.

شمعِ کربوں میں پروانہ  
صبرِ دے بیج دردانہ  
نہ زاہد ہوں نہ مملو انا  
میرا مشرب ہے رندانہ

صبا و بچ آگے دہر کوں میرے دردِ اب دا افسانہ  
جمن سیتی اماں مٹھری پلایوس عشق دی کٹھری  
کدی ویساں دکھی کٹھری نے جی وس وچ نہ جانانہ  
کی اکھاں حال دے لبردا کدی شاہ سے کدی پردہ  
کدی دھولک سرے دھوا کدیں مطرب تے سے خانہ  
صبا ول چاڑیں جاویں بہاں بدھ عرض سناویں  
ادب دے نال پریش آویں اوہ ہے دربارِ شاہانہ

39 Bhitmal

He belonged to Lahore and was a disciple of Pir Fatehullah Chishti. He wrote the tragic love tale of Sassi Punun in

1192 AH ( ) which contains 550 couplets. His language is simple but Persianised. For example:-

اک عجائب بادشاہ آلا آدم جام - خلقت تابع اوسدی کردی بہت سلام  
والی شہر بھجور دا آلا شیر جوان - ثانی آدم جام دا نہ کوئی سلطان  
قصدی نے سی اوس گھر کی اولاد - کرے ہمیشہ بدیشی رب کے فریاد  
باجھو اولاد جان نے نام نہ لیا کو - ہووے نہ لیتا لکھ دا الہ کرے سوحو  
(قصہ سسی پنوں)

میں صفا ئی دل دی باجھوں ناہیں قربِ حنفوری تے دنگھوری  
پے صبرِ توں حاصلِ ہیرے ناہیں اجرِ لزوری رتبہ نوری  
اول آخر ظاہر باطن ہیرے پوے نہ پوری باجھِ صہوری  
کدیں اطاعت ہیرے بختِ نکرے شعوری تے مغھوری



### 38. Jahangiri

A Darvish poet of old times whose details are not known. His poetry is full of pathos. He uses Persian words to advantage:

سپہاں نت مبارک شادی صد گھول سولہ دی گھال  
 عمر حیات نے چاہن خوشیاں متر درد ہڈاں فوج تھال  
 گھالن بالن چ عشق دی ستران دی جیوں چوک بے بھال  
 جہانگیری مشتاق دردان دے عاشق کردہ درد نہ کہن دکھال

### 39. Moosa

A Darvish poet of the twelfth century AH ( 18th Century AD )

No other details about his life are available. A 'Manajat' composed by him is available. It is in praise of Hazrat Ghaus-ul-Aazam. It contains a number of Persian words as is evident from the following specimen:-

دو حُب پیر احسان تیرے - سب سے بندہ ہیں سلطان تیرے  
 سب وحشی طور انسان تیرے - لاٹھے ہیں تیاریاں دھیان تیرے  
 دھارے ہیں عرش نشان تیرے - میں صدقے اور قربان تیرے  
 کردل کوں بد، میر میرے - یا غوث الاعظم پیر میرے  
 تم محی الدین جیلانی ہو - تم سب سے قلوب ربانی ہو  
 تم سچے محبوب سبحانی ہو - تم ہر حق غوث صمدانی ہو  
 تم حوض کوثر کے بانی ہو - ہر مشکل کی آسانی ہو  
 رنجیدہ دل لاچار گھڑا - مانہ سے پر غم اسوار گھڑا  
 تم صبیح پیراں سر پیران پی - تم سچے حضرت میران پی

172 تم کو رہنما سیران جی - مجھ دکھائی گا کہ نہ بکراں جی  
 تم آگاہیں دیت کہ سیران جی - تم خوشی دیت دکھارن جی  
 خوشی بخود اس پیکر ہے - آں دیکر سترای ہے

#### 40. Maulvi Obaidullah

Mian Mohd. has written a verse on him in his 'Saiful  
 Muluk' from where we come to know that he belonged to a  
 village named 'Tarnote' and wrote good 'Dohras' and 'Baits'  
 The verse is

بک تر نوٹ گراویں اندر شمعیں ہو یا پیدالہ  
 دوہڑے بیت کے اُس چنگے ہیں آسا میں گولہ

(There has been a person Obaidullah who has composed good  
 'dohras' and 'baits'. He is not free with books).

His books include 'chharian' and 'Heer'. A specimen of  
 his Heer is given below. The Persian words are underlined:

اول آحرالہ تو ہیں اس وج بھل نہ گائی  
 خلوت کارن پیرا کہتی احمد دی روشنائی  
 روز قیامت بھون مختاریت ایہ تیری دگیاں  
 دے تیرے تے سائل مردم ہیر جو حک دی جانی  
 مایے کر دے زور دھانا سردم شور لڑائی  
 رنیک پور لھریاں چو حک چنچ نیالی

اللہ توں توں تو قادی توں  
 انبی توں

#### 41. Maulvi Bakhsha

A sufistic work 'Joginama' written by him is available.

Persian words are used in his verses with convenience such  
 as the underlined words:

ص صبر لیا تے آرام نی - ہو جاوے اڈیکریاں شہام نی  
 کھاؤں زمر تے پیوں خرام نی - جوگی بھیجا مول نہ پیغام نی  
 مہ فال میں دیکو آلیاں - نت راہ بولیندی تولیاں -

اللہ میدے جوگی

طعن دین پراسیاں سیدیاں - دچہ عشق جوئی دے وائیاں  
 ی یاری آکھاں کہ ویرنی - آء ہمدرد نہیں سرسیرنی  
 میرا روں اسد اسیرنی - بخشا عشق رگیا کیسی حیرنی - اہل مدیہ جوئی

42. Maulvi Abdul Sattar alias Didar Bakhsh

He belonged to Kharian, Distt. Gurat. No other details about him are known. His verses are full of Persian words.

For instance:

ب بخشیا صبر پیغمبران نوں بالین تنہاں دا صاف برزور کیتا  
 کل انبیا اولیا غوث قطباں - گل چھری تے قتل درخورد کیتا  
 من لئی تقدیر حبارہ والی مشیتہ کبردا تھن کے چور کیتا  
 خوشی عیش اقبال دیدار بخشا مدد الموت دے خوف بھیس دور کیتا  
 ث ثابتی صدق دا پس جامہ ٹاکی صبر دے جوڑ پیوند میاں  
 و جہوں اپنی حق خلال وچوں کھائیں نال قیواں دے وٹھ میاں  
 چھوڑ حرص ہوا شیطان بازی رکھیں یاد نصیحتاں پند میاں  
 چنناں کیتائی حیر دیدار بخشا قدر تنہا دا ہوگ بند میاں  
 ح حرف حکایتاں چھوڑ بندے کھا لعتاں شکر گزار یے مین  
 نال حق دے خاص ہمراہ ہوئے جامہ شرک لفاق دایاڑ کئے جی  
 مکو موڑ کے نخت زنگار دل دے صیقل ذکر دے نال اُتار یے جی  
 استغفار دی شیخ دیدار بخشا سر نفس شیطان دے مار کئے جی

### 43. Maulvi Shah Din

Maulvi Shah Din Qureshi was connected with the sufis of Qadiri Sarvari sect. Dr. Gopal Singh Dardi says that he belonged to Sialkot but according to Abdul Ghafoor Qureshi he came from Rangpur Distt. Gurdaspur. He was a poet of Punjabi, and a scholar of Persian. He translated the following Persian works:-

1. Diwan-e-Hafiz
2. Diwan-e-Rumi
3. Diwan-e-Bahu
4. Boo-Ali-qalandar
5. Shams Tabriz
6. Hazrat Ghausul Aazam
7. Masnavi Attar
8. Diwan-e-Mohmood
9. Masnavi Chisti Chishti

He wrote Akram-e-Mustafa in Punjabi. His Punjabi translation of Diwan-e-Hafiz is of a high standard. Maulvi Shah Din enriched the Punjabi language and literature with his translation of Persian works. He died at the age of sixty.

We illustrate Persian influence on his language by quoting pieces of his translation Masnawi Boo-Ali Shah Qalandar

175 انگلیسی نے مسواک سے تسبیح جنبہ پورا کیا۔ نئے دل بھریا مال یاد دے کل فریبی جامہ  
 کر کر صفحہ ان اپنے تائیں نہ کر ضابطہ پیارے۔ کند توں اپنے عیب سے نہ گن عیب لکائی سارے  
 تاں توں اصلی ذات اپنی دل مارا ڈاں جلوں جمع مقام وصل پرانے آملنا جائے یاویں  
 دنیاوی محبت والا تو جھنجھو پایا۔ لمبی داڑھی سے پک چٹی تیرا راہ کھلا یا  
 کردی خلاصی دل تیرے دی حرص ہوا نہ کرتی  
 تے توں حضور دے دے کدیں نماز نہ بیٹتی

Extract from Diwan Shah Sharaf -- Boo-Ali Qalandar

مغز میرے نے زلف تیری تھیں جو خوشبوئی پانی  
 میک قیامت خوشبو اندر ڈبا دھسی بھائی  
 اوس اکھ تھیں جو تنوں دیکھے مینوں ٹیرت آوے  
 پیراں بیٹو لتاڑاں جیہڑا بجھ بن نظر آوے  
 ایڈی عشق تیرے نے میرے سینے اک بھر کائی  
 جو کچھ خواہش مجھ بن آھی ساری سار جلائی

Extract from translation of Shams Tabriz

جو کوئی دج شریعت پہلے پورا ہوئے آوے  
 راہ طریقت را از حقیقت صاف سدھورا پاوے  
 نینہ حقیقت اندر سائک عارف رب دے راہیاں  
 وح بیان یاندیاں جبارے منزلاں نال صفائیاں  
 پہلی منزل نال ناصوتوں شہرت جگ وح پائی  
 حیوانیت دی صنوتاں وچہ بنتر اُسدی آج  
 نعل ذمہ حیوانی تھیں جیہڑا باہر آوے  
 منزل دوجی ملکوتی وچ ڈیرا اپنا پاوے

#### 44. Baba Wazid Khan

A Pathan Darvish who came to Punjab under the Sikh rule, Baba Wazid Khan learnt Punjabi and mastered it. His poetry contains satire which does not spare even God. In the opinion of Abdul Ghafoor Qureshi\*, the writer of 'Punjabi' Literature Mohd. Sarwar has ascribed his poetry to another poet Hafiz Barkburdar which is a 'great mistake'.

A specimen of his poetry shows that there is not much Persian in his verses. He, however, cannot do without Persian which appears here and there in the form of vocabularies.

مکہ جا بنا یوس وچ ہاڑیاں - گری تھیں لونڈے کھنڈ سکدیاں جھاڑیاں  
 کاشی پیوڈ با یوس گنگا نیل دھر - وزیرا کون صاحب تو اگلے پنج پھنچ کر  
 اکناں دے تیکھو طرے (طرد) آب پھردے در بدر  
 کنجریاں تے کھنڈاں ملدے مال و زر  
 آپ بنی مقبول رسول خدا دا - نبیاں دا سردار رسول خدا دا

\* History of Punjabi language and literature p.193

#### 45. Ghulam Haidar Jehlami

He translated Diwan-e-Hafiz into Punjabi and gave it the Persian title 'Tohfa-e-Benazir'. It is considered to be a successful translation.

#### SPECIMEN of HIS POETRY

لے دیکھ مہجانبہ تباہیں کھلا دل تھیں ہو یا شاکر  
گلی تیری دا ہر دم ہو یا دلوں بجالوں جاگر  
مستی اندر سٹاں وچوں پیٹ پیٹ بادہ آدے  
نشہ اساڈا شوق الہی تھلی نشہ یہ بجاوے  
تینوں لالچ بے نیازی نالے فخر متکبر  
میںوں بچدہ عجز غریبی کرنا چاہے سرپر

#### 46. Mian Bakhsh

He was a good poet of the Multani dialect of the Punjabi language. His Kafis are in sufi style. He frequently uses Persian words to express sufi thoughts.

زنا رکھ کر گل با کے مارک ہوئے ایمانوں (از ایمان)  
سب سے توڑ وڑے تر نچتائے گدرے وید لیاؤں  
کفر اسلام دی حیا نہیں جیٹھے ٹپ کھڑے ایمانوں (از ایمان)  
بخش ایمان کو خر نہیں مائی عشق آیا ہو رکھانوں (رکھان)

لے ترجمہ نزال حاوہ خیراں: "المنة الذكة در سیکرہ باز است  
زاں رو کہ مرا بر در او روی نیار است"

ہوں طنبور مثل تن سار سم۔ کیا ہم زیر کین ہر تارے  
 کیا رہ سن رخسارہ ہوں میں۔ وحدت کا دیکھا ہوں میں  
 جب سے الف پڑھا یا رفیق کر کے نظر منور انور  
 گھرے راز رموز دے دفتر۔ دیکھی شکل خوب جڑن تن

#### 47. Karimullah Ashiq

Hazrat Miran Karimullah Ashiq was divine Darvesh. He belonged to Gujranwala. He died at the age of 68 on 18th Shaaban 1362 AH ( ). Specimens of his poetry were published in the magazine 'Punjabi' Lahore (Oct. 52 issue) edited by Dr. Faqir Mohd. Faqir, Persian abounds in Ashiq's verses

#### عشق دیاں رمزاں

اول حمد ہزار جبار تائیں کیتا عشق جس جگ دامل یارو  
 لکھ بار درود سلام ہووے ابرہہ رطبی پاک رسول یارو  
 حرمیں آل اصحاب اولاد تائیں لکھیاں رحمتاں ہوں رسول یارو  
 عاشق عشق والا قصہ یاد آیا کراں عرض جے کرو قبول یارو  
 یارو عشق استاد ہے عاشقان دا جڑا حق دار از سکھاوند اے  
 درس او بے دا درس خوشیاں دا وچ خدوایاں پیا بھاوند اے  
 ساڈے دل دا نا شاگرد اُسدے پیا چپ دا بیتی پڑھاوند اے  
 سبقوں دیونہ احیام بے ہوشیاں دا د پیا ہوش حواس کھلاوند اے



Some minor poets

\*In her book 'Punjabi' Sufi Poets' Lajwanti Ramakrishna introduces some more sufi poets under the title 'some minor poets'. These are Karim Bakhsh; Bahadur; and an unknown poet.

48. Karim Bakhsh

The learned writer found a Punjabi manuscript in the library of Dr. Hifzur Rehman. It is the work of Karim Bakhsh who himself states in the preface that it is a Punjabi translation of Abul Hassan's 'Tafrihul Azkia fil Ambia'. He also states that Abul Hassan was a disciple of Shah Abdul Aziz Muhaddis Dehlavi. The Punjabi title of the translation is 'Tazkiratul Ambia' In the end is attached 'Bara Maha Mohammadi'. To quote the learned author \*\*'Although we tried to discover the life history of Karim Bakhsh we were unsuccessful. We only know that his takhallus or nom-de-plume was 'Ibader'..... He was a sufi.

49. Bahadur

The second mentioned poet 'Bahadur' we have already discussed as Bahadur Shah at S.No.15. Lajwanti Ramakrishna places this poet somewhere between the years 1750 and

\* Chapter 9 p.134

\*\* Ibid p.135

1850 AD. However, it is a wide guess covering a century which leads us nowhere.

#### 50. The unknown poet

Regarding the unknown poet Lajwanti Ramakrishna informs that she came upon an extant manuscript containing poems 'in the Punjabi language, as it is spoken in the south-east Punjab, with Hindi and Persian words. She makes another wide guess that the manuscript was written in the 18th century. Her guess is not supported by any evidence. She has based it merely on the style of writing.

Now, to speak of Persian influence on ~~Marim~~ Marim Bakhsh, we do not find much. On the contrary there is more of Hindi and Avadhi influence. His Bara Mah Muhammadi quoted in Punjabi sufi poets (p.135) has some Persian or Perso-Arabic words like

درندن - مدینه - طرب - مردم -  
 عمر - حال - یاری - نصیب - تیاری - پلنگ  
 درد - حضرت - دشمن - محبوب - حبیب  
 ذات - خون جگر - سرور - سلطان - فریاد  
 etc حشر - والی

The poems of the unknown poet expound sufi principles as prevalent then among the sufis of the Punjab. For instance:

چار اوستھا جان پیرے ہر رجا کو طور نیارے  
جاگرت سین سکھو پستہ جانو تریا پو سرار پہچانو (اسرار)  
جاگرت کو ناسوت پہچانو ملکت سین کو جانو  
سکھو پستہ کو چہروت پہچانو تریا پو لاهوت کو جانو

(Know the four stages, each one is of a different kind.

Now the mysteries of 'Jagrat; supan; sakhupad; and tarayapad. The Jagrat state is Nasut; Malkut stands for supan, sakhupad for Jabrut and tarayapad for Lahut). The unknown poet of Punjabi also speaks of 'Fana-fillah' and 'Anal Haq' in his own style.

سہا سٹھ کو من میں دھارو یعنی حق کو حق میں ڈارو  
جو ایسی کرنی کرے تب جان حق میں کلی دھرے  
جس نے ایسا ہی دھیان رکھیا ہو ہر سر میں سمایا

(Keep the truth in your mind, that is, put the truth into truth. One who does this and concentrates on the truth he becomes God and is merged into God.)

Some more sufi poets are introduced in Punjabi sufi poets (p.145) who existed in the nineteenth century. According to the author of the book they were of 'mediocre talent'. In fact these poets should hardly be called sufi poets. It was not their fault either. The political upheavals and corruption of 'Gaddi-Nashina' the whole outlook of life and society changed. Maharaja Ranjit Singh became the ruler of Punjab in 1801 AD and he remained so till 1839 AD. In the early period of his reign he remained engaged in wars. He patronised arts and literature towards the end of his rule and life. Anarchy prevailed after his death in 1839 AD. Confusion and wars put Punjab under the British rule in 1848 AD. Sufism yielded place to practical socio-economic and political considerations, and fell into the corrupt hands of various dishonest 'gaddinashins' who made it a means of earning their livelihood. The amassed wealth corrupted and then degenerated them. The lower and backward classes were the only refuge of spiritualism. To them a few dogmas constituted divinity. From such uneducated classes rose poets, some of whom are mentioned here.

#### 51. Maghnum

Ghulam Mustafa Maghnum was born in the middle of the 19th

century. The collection of his Punjabi verses has the Persian title 'Shan-e-Ishq'. \*The poet has introduced himself in Persian giving his name and pen-name as well as his village Maulvani on the bank of a river in Distt. Lyallpur. The language <sup>of</sup> 'Sham-e-Ishq' brims with Persian vocabularies and phrases. The collection is divided into three chapters. (i) Kafis and ghazals (ii) Siharfis and (iii) Women's sayings, Kafis and ghazals. To quote Lajwanti Ramakrishna\*\*:-

'The poems of the first chapter are full of Persianism. The poet in the conventional way of that language, sings of 'bulbul' the 'nargis' and wine. These poems, to confess the truth, are beyond the comprehension of a Punjabi knowing his own mother-tongue and the ordinary Urdu. The poems of the second 'bab' repeat the same thought in different words and are full of Persian words. In the third 'bab' the poet speaks of his beloved like a Punjabi woman. There are very few Persianisms in this chapter.

Maghnum seems to have a good knowledge of Persian. We quote specimens of his poetry from the Punjabi sufi poets. The Persian words are underlined.

سے سل و چھوڑے دی جہل وے راہیا  
شمع وائے پتک جہل وے راہیا

\* Sham-e-Ishq Ms.p.1

\*\* Punjabi Sufi Poets p.148

سُنِ صَوْتِ بِلُوچَا خَانِ پِنُون  
 مِیرا دینِ اِسلامِ اِیمانِ پِنُون  
 مِیرا دُوحِکِ مانِ ترانِ پِنُون  
 صَحنِ حَالِ سَتِسی سَکِ آنِ پِنُون  
 تَتی ریتِ تھَلہ تَتی جِلِ وے رَاھیا  
 سُنِ نِرمِ تھالڑی رُلے دِنُون  
 لَیو سارِ بَیَارِ بے وَلِ کِ دِنُون

These few lines are from Sham-e-Ishq chapter three p.59.

According to the learned author of Punjabi sufi poets these contain 'no Persian words'. She has chosen these verses on that very basis. However, even these verses contain the following Persian words.

راھیا - خاں - دین - اسلام - ایمان حال - نرم  
 بیار -

What to speak of his Persianised verses. Here is another specimen of his Punjabi verse which according to the learned author 'contains no Persian words'.

هَجْجِ بَچھوڑے تیرے دَلبرِ جَبَرِ کَلیمِ آیا  
 جِلِ بِلِ رَا دُوحِکِ تہا مِی وِرھو بَچھا مَچایا  
 مِر نے اِنْدِ شَکِ بے کُوئی دَمِ بیاں پِرا آیا  
 حَیامِ وِصلِ مَعْمُومِ لُڑنِدا تِریا رُوحِ تِراھایا

It is not understood how the Persian words

ہجر - دلبر - ہجر  
وہل - زبان - دم - نہ - شک - اندر - تہائی - وجود  
روح - جان  
and last but not the least Persian nom-de-plume escaped her notice.

## 52. Ghulam Hussain Kelianwala

A nineteenth century poet about whom no detail is available except from his name that he belonged to a place Kelianwala which is situated on the banks of the river Chenab.

He has two works to his credit:-

1. Siharfi Hir

2. Baramaha

These are as popular as folklore in the villages of Punjab. These are printed on cheap paper and are freely available in the Punjab. He has sensitivity in his style. A specimen of his poetry taken from Siharfi Heer is taken from Punjabi Sufi poets. (p.149)

م سُٹیا کھٹیا عشق تیرے گئی ذوق و چہ و ہا راہی  
ہوئی نفی تیرے اثبات پہچھے چڑھی اپنی ذات صفات راہی

ہوئی محو تصویر میں حسن ترے دے ہم خیال اٹھا راجھا  
باقی ذات ہے ذات حسین تری سی لوں لوں دے وچ سما راجھا

In the second line above the word 'Sifat' seems to have been copied erroneously. It should read in alignment with other rhymes 'Vaha', Utha, and Sama. The Persian words have been underlined.

### 53. Mohammad Din

Mohd. Din was a disciple of Mira Shah buried in Lakkhanwal, Gujrat and a devotee of Shaikh Ali Makhdum Hujjveri. To his credit are 'Siharfi', 'Baramaha' and 'athwara'. These form the contents of a manuscript in the library of Dr. Hifzur Rehman. Persian words are sparingly used in his verses.

د وقت نزاع دا آن پہنچا آئی گھڑی او سبھناں واسطہ ای  
ترے عشق نے مار خوار کیتی تھاری گھڑی او سبھناں واسطہ ای  
بیٹری بھٹی سی عشق مزاج والی پار کریں او سبھناں واسطہ ای  
محمد دین کندے گھڑی سکنی تھان لائیں پار او سبھناں واسطہ ای

Lajwanti Ramakrishna introduced two more minor poets of the nineteenth century.

54. Mohammad Ashraf; and

55. Haddait Ullah.

The former died, having lost his health in a year long 'chilla'. His Baramaha contains some Persian words.



ماگھ ماہی تیرے باجھوں کھوئی اُن بہت دیوانی جی  
 اُجا کوکان آہ وی ایسی سننے نہ دل دا جانی جی  
 سب جگ عالم تیرے نوروں صورت دالائانی جی  
 محمد اشرف سائیں باجھوں ایویں مگر دلہانی جی

Hidaatullah was born at Lahore in the middle of the 19th century and died in 'the twenties of the twentieth century. He speaks of the twentieth century. He speaks of sufi beliefs in his verses.

ماگھ مہینے ماہی باجھوں جو کچھ میں سنگ پتی ہے  
 خالا دشمن نال نہ ہووے جیہی دھوڑے لیتی ہے  
 (انثا اللہ)  
 کوہووائگ جان شتی دی پیر عشق نے لیتی ہے  
 جان او مہوگل ہدایت زہر عشق چن پتی ہے

### THE ISLAMIC LITERATURE

In India, Punjab was the first province to come under the Islamic influence. While the Muslim armies brought victories to Islam through warfare the muslim divines and scholars went from village to village to preach Islam. To preach and popularise Islam among the masses of the Punjab they versified the fundamentals of religion, Namaz and Roza. They wrote booklets containing small and easy poems so that the followers could memorise these. These scholars wielded tremendous religious influence on the Punjabi language.

During the reign of the Moghul Emperor Akbar Maulana Abdullah and Abdul Wahab, wrote poems about 'Fiqh'. In the reign of Aurangzeb the Punjabi language was adopted for preaching Islam. The scholars wrote interpretations of various chapters of Quran in Punjabi and translated books on 'Hadis'. Many pamphlets were written on the life of the holy prophet. Early education started in Punjabi. Books like 'Pakki Roti'; Missi Roti; Mithi Roti were written in the Arabic style but in the Punjabi language.

Maulavi Abdullah wrote religious and Islamic verses. Books like Izad Bari, Allah Bari, Raziq Bari, Wahid Bari and Sifat Bari were written in this period of Punjabi literature. Islamic books like 'Ahvalul Akhirat' Masael-e-Haj, Hidayatul

Islam ; Darwaza-e-Behisht, Mayyat Nama, Hidayatulmuslimin, Siraj-e-Mohammadi Shema-e-Mohammadi, Gulzaran, Akram-e-Mustafa, Siratul Habib, etc. were written in the Islamic literature.

Maulavi Ghulam Mohiuddin, Maulavi Khuda Bakhsh Bahawalpuri, Maulavi Noor Mohammad, Maulavi Mohammad Nabi, Mian Mohammad, Maulavi Roshan Din, Maulana Mohammad Muslims, Mohammad Shah Din and Chaudhri Fazl-e-Haq were in the forefront of the authors of Islamic literature. In addition Maulavi Abdul Qari, Maulavi Mohammad Ismail, Mohd. Din Fazil Shahpuri and Khairuddin are the names to reckon with in the field of religious literature. The 'fiqh' subject was versified into easy Punjabi by poets like Khwaja Fard Faqir, Shah Bahar and Bakhsh Faqir. The Punjabi scholars also translated the Persian and Arabic literature into Punjabi verse. The prominent among them are Imam Shah who translated and interpreted Masnavi Maulana Rumi, Hafiz Moizuddin who translated Qasida Amali and Chaudhri Fazl-e-Haq who interpreted Surah Allah As-Samad. The Punjabi translations of 'Madarajul Nabuvvat and Maarajul Nabuvvat are also available. In the religious literature, the traditional forms of Punjabi poetry like Siharfi and 'Baramah that were used to express sufistic thought were put to use for eulogising Allah and the holy Prophet. The martyrdoms of Imams were also versified.

Hundreds of books like Mirajnamas, Noornamas, Wafatnamas, Shahadatnamas and Jangnamas were composed. Similarly, a number of marsias and Naats were written. In Pakistan the Islamic literature in Punjabi exceeds Islamic literature in any other language. We introduce below some of the prominent writers and their works in Islamic studies:

### 1. Maulana Abdullah

He belonged to a village named Hans in Distt. Montgomery. His father's name was Jan Mohammad. In young age Abdullah used to take out the goats for grazing. He grew to be a pious and noble man. He memorised the holy Quran. He left his village and settled in Lahore. He spent all his time in preaching Islam and reciting Quran. He earned his livelihood by grinding grain. His book 'Bara Anva' deals with religious problems. Maulana Abdullah died in Lahore.

### His works

1. 'Rasala Mehndi' written in 997 AH (AD 1588)
2. 'Nassul Faraiz' written in 1032 AH (AD 1622) regarding ablution, prayers, bath etc.
3. 'Anva-e-Ulum' A treatise written in 1044 AH (AD 1634)
4. 'Khulasa-e-Muamlat' written in 1043 AH.
5. 'Siraji' The Punjabi translation of a well-known Arabic book completed in 1058 AH (AD 1648)

6. 'Tohfatul Fiqh' containing information about sajda and Namaz. Completed in 1065 AH (AD 1654).
7. 'Hisarul Imam' contains religious problems.
8. 'Khairul Ashiqūin'
9. 'Maarfah-e-Ilahie' eulogisation of God 1055 AH (AD 1645).
10. 'Rasala Fiqh-e-Hindi' in the form of Bara Anva contains minor problems. Since Maulana Abdi was a pious muslim and a scholar of Fiqh and Hadis, he dedicated whole life to these two Islamic subjects. Therefore, it was natural that Persian and Arabic words should come in his language.

We reproduce some of his verses and illustrate Persian

and Perso-Arabic words in them.

ہو مچھاں رکھن میاں شیطان گھنائے نوروں - ایہ شرمندے قیامت بولک الہ دے  
 مٹھ تو چھوٹیاں داڑھیاں جنہاں نے کروائیاں - سنت اُسدا حکم ہے ترک کیتی رو سیاہیاں  
 جو کران ازاراں لیاں لباس کچھندے لکڑے - ایہ تھوئے مخالف نال شریعت دیکھو پے کھڑے  
 جو کرن ازاراں لیاں تنان امارت نہ قبول - بجاہ اناؤں اندر وڑسی گیاں بھو تروں  
 کابل عید عبادت اندر ڈرا خاص نہ ہو - عیب اسادے وچن دھوئے خالق لای دھو  
 نیک اعمال جو کرسن سوئے لیسن کیا منہ دوری - الواع لھت ہے کسے نے مہون خاص کماوری  
 عیدی ملک اسی طلب لیسن کیا آؤ آندا - ہے کچھ پے چنگا کھڑیں نہ تھیں در ماندہ

In Abdi's times the Punjabi language was also called

'Hindi' as he himself writes:

کیتے مہندین کے عبدی کے امین - فوج ہندی زبان پر بوجھ کر لیتن  
 چار علم سب فرض ہے بوجھ کر و قیاس - علم توحید نماز ہے اور حیث لئاس

## 2. Maulavi Abdul Karim

He belonged to Maghyana Distt. Jhang. He wrote Meyarul Iman; Najatul Iman; and Najatul Mominin. He himself has given us the year of composition of Najatul Mominin.

معجزت آب ہزار بھی اُیر جمیاسی جان - ایہ رسالہ فقہ دا کیتار پُ آسان

1086 AH (AD 1675)

نام نجات المومنین ایس کتابے جان - پڑھ کے کرسی عمل جو رہی وج امان  
 فرض مسائل فقہ دے ہندی کر تعلیم - کارن ارداں اُسیاں جوڑے عبدالکریم

## 3. Hafiz Moeszudin

He was the Imam of Sabhrawan Mosque Lahore. He was blind.

Khan Saadulah Khan was the minister of the Mughal King Shahjahan in those days. His son had constructed a palatial house well known as Pathran Wali Haveli in Lahore. The minister used to come and stay there. Hafiz Moezzuddin came in his contact there. The minister was impressed by his knowledge. He asked Hafiz to translate Qasida Amali into Hindi. In those days Punjabi was called Hindi. Hafiz writes in Punjabi and uses Persian words.

ہندی شرح ایسے نہ کہیتی گل اُتار دی میں سن لیتی  
 فکر میں اُس دے اندر کیا جاتم بہت تھالی اے  
 دو سال کم صدیاں نیاں راں بعد نبی دے سال شماراں  
 وار آدیشہ تم قصیدہ وقت دوپہر زوالی اے

ایس عزیزی بقیں ہندی کیے سبے خلق سوکھدے لپے  
 خان سعد اللہ نے فرمایا قصیدہ شرح امانی اے  
 تاں میں ایہ تصنیف جو کیتی سمجھ آواں دی بیڑو مینتی  
 ایہ آسان ہوئی میں اُتے کیٹا کریم تعالیٰ اے  
 رب مرسی خلقت ساری فیر جو سی دوجی واری  
 ہر اک نال حساب کر سی موجب عمل سیرا اودری  
 تہی ملدی سیرا ہر اک لون چہا کب خصال اے  
 ہے اوہ بے پروا الہی نہ اُسدی کوئی عورت آھی نہ اُس دھی نہ بیتر کالی  
 نہ رب پایا نہ رب مائی نہ رب خوش قبیلہ کوئی نہ رب اہل عیالی اے

#### 6. Maulavi Habibullah

He lived in the village Chaudhwal Distt. Gujrat. By profession he was a tailor. In addition he used to impart Quranic and Islamic instruction to children of the village.

He wrote a book entitled 'Akhbarul Akhirat' on the subject of 'Qiamat' (Resurrection). It consisted of sixteen thousand verses. According to A.G. Qureshi this book was written in 1104 AH (AD 1692) during the reign of Aurangzeb. Maulavi Habibullah himself gives us the date of composition of the book.

پچھو حضرت مصطفیٰ یاران سے درخیاں چار | 1104 AH |  
 چار مہینے ہو رکھی مدت کھیا تیار  
 تم تارے بخ جو دھویں رکھی ربیع الثانی ماہ  
 فارغ ہوا لکھو کے پیر تقیر گناہ

+ 4 months

However, the learned scholar seems to have been mistaken. The date should read 1108 AH (AD 1696) as in the second line of the above verses the author clearly writes four more months to 1104 (as specified in line 1). Apart from the presence of Persian words underlined in the above verses we illustrate below the specimen of his poetry containing many Persian words.

An Excerpt from Akhbarul Akhīrat

پہلے سے توں بخش لرا ہو۔ قہار قسیدہ نام ہے تہیں کہے ہو  
 دو جے سن فرشتے رہے دے مقبول۔ ہر دم اُسدی بندگی وچہ رہن مشغول  
 روز قیامت آوے اودہ ڈینہہ ہوسے سخت۔ عاصی یہ بہرون سی شاد ہوسے نیک محنت  
 سچے جان مرے سوئی پچھوں جیوں حق۔ تہں ذن لیکھا دیندیاں عینے ہوسے شوق  
 لکیتے سید اکھن روز قیامت دے۔ اوہ دیاڑا حق ہے مت کوئی شک کرے  
 لہندے واڈر چڑھے سیا سورجوانک کان۔ پیش قیامت ہو سیا وڈا ایہ نشان  
 دوزخ تتا اُبسی اگ کرسی فریاد۔ آپی کھادیم یار باجو بیٹرم داتک کار

5. Maulavi Kamaluddin Bhanno

He belonged to Hazara. His father's name was Mian Khair-ud-Din. He was the Imam of a mosque and used to give Islamic education to old and young. He wrote a book on religious subjects in 1112 AH (AD 1700) and gave it the title 'Intikhabul Kutub'. We get the above information from his own couplets. About himself he writes:



کے کمال بھنؤ داتے دا جدا وطن مہزارہ  
 باپ خردین اسدا اھی لوں سن تیر خوردارا  
 عزت بھنؤ کمال دین ساکن سی مہزارہ  
 خوابے وچ بشارت پیوئی دل کیشا خوب اتارا  
 خواب

He writes about his book.

یاراں سے بارہ ۱۱۱۲ وہ جاں گزریے وچ شمار  
 بچے حضرت مصطفیٰ تدن تفیا شمار  
 جو سوئے پنجہ (۶۵۰) بیت ہوئے سب تمام  
 جوڑے فقیر کمال دین کیئے رب تمام  
 دیکھو کتاباں بسے جوڑے نال زبان پنجابی  
 یاد کرو تیس ٹرےو ہمیشہ نال طبیعت ناڑی (تازہ)

Persian words in the above mentioned verses have been underlined.

### 6. Faqir Darzi

By profession a tailor and by nature a saint he lived in Gujrat. He too wrote a book 'Akhbarul Akhirat' in 1123 AH (AD 1711) containing 1500 couplets about resurrection. His language is the Lehnda dialect of Punjabi mixed with Persian and Arabic words. We quote a few verses to show the Persian influence on his language.

قیامت دی نشانی  
 کرسن ترک نماز تھیں ہو رہا ہے تھیں - اُس نوں ہی جو پہل جان سن کافر ہوں تھیں  
 نکلن کوڑ بیاں تھیں بہت چھوٹو پلین - عذاب قیامت سخت تر جس نوں اوہ پھلین  
 ہو رہا ہے علامت کچھ توں کرسن بہت کھیا نت - فاحش عین جو دین وین چھوڑ دیا نت  
 ہو رہا ہے علامت کچھ توں داکم قاضی جو رہا - کرسن صوفی عداوتان دڈھی لیں زور  
 ہو رہا ہے علامت کرسن سی اچے کوٹ پنا - محکم محل جو ماڑیاں موتی نقش لگا  
 غافل ایہ نہ جانن تھیں سب فنا - حساب قیامت نقش تے رہے انہاں بقا  
 رد قیامت آوسی کرسن ترک آداب - کھلی دین اسلام دے مت استعجاب  
 دین ارتقا المین کھیت کرے زباناں - پیمانہ زمان یک در جوھوسی باجوہ کرات

Actually Persian and Arabic vocabularies are bound to penetrate into Punjabi when a writer writes on the Islamic subjects.

### 7. Maulavi Ruknuddin

He was Shah Zarif's disciple. His father's name was Khan Mohammad. He belonged to Lahore. He wrote 'Jangnama' of

Imam Hassan and Hussain in 1136 AH (AD 1723). It was entitled 'Rozatul-Shohada'. The date of its composition is stated by the poet himself in these verses:-

ہندی بحر سکھلا کرتے لکھی دیکھو کتابوں - ہے کوئی حرفِ خُلفائی ہر دے باہر حسالوں  
یاراں سوا اور حقیقی سالوں پچھے سن ہو کہیں - خاص ریان بہابی اندر تیا سخی ہو کہیں  
1136 AH

We give below a specimen of his poetry containing a number of

Persian words which are underlined:

ایہ گل سن کھلے تھے سبھی عمر سعد لگا کرے - سامر ناؤں اک یاد آ میدان پیکارے  
کے امام حسین دے تائیں فیر طہیر حسانی - ایہ جوان میدان کھڑا تھا ایہ مردِ طوفانی  
دے اجازت شاہِ مینوں لافان اس دیاں پھناں

#### 8. Haji Noor Mohammad

He belonged to Shergadh in Sind. He wrote a pamphlet

'Maiat Nama'. It contains the explanation of the whole

procedure of the coffin, burial, bath and prayers when

someone dies. It was written in 1140 AH (AD 1727). His

poetry, as usual, contains Persian words which are

underlined. For example:

1140 AH  
سین یاراں سوا اھی جانی تہن اسان ایہ گل سبھائی  
چوداں دیاں بیتِ بیتا کے مسدے کھلا ہر آگہ رناتے

بستیاں دے ونج ملد رھدے گھن خلقت کھس ٹھگاں کھاندے  
نہ جائن حیلہ نہ استقا ط - نہ جائن غسل کفن دی بات  
یار نہ جائن مقدار کفن دا - نہ کچھ جائن حق دفن دا

بیکھا چو کھا سب کچھ جان - پر سید دل بخش مول نہ آن  
 ملکہ تافنی ہو کر پہنڈے - نال مسروئی جا دل رہندے  
 آیو جوڑویں سید اکہندے - و بال قیامت سرے لہندے  
 ادناں واسطے فکر کیتوے - جیویں وچہ کتاباں ڈکھوے

### 9. Khwaja Fard Faqir

No Tazkira of Punjabi poets or biography of sufi saints gives us his life sketch. The only bits of information are provided by A.G. Qureshi, and Lajwanti Ramakrishna which we quote here. Mr. Qureshi writes in his Punjabi book 'History of the Punjabi language and literature' (p.212):-

'He was an inhabitant of Gujrat. He was a great scholar and a distinguished poet of the twelfth century Hijri. He taught Quran to children'.

The learned scholar quotes Prof. Kohli from his 'Punjabi Sahitya da Itahas' that 'he existed in the period 1720 to 1790 AD'. He also quotes a couplet from 'Saiful Muluk' by Mian Mohammad about Fard Faqir:-

فرد فقیر ہوا کوئی خاصا مرد صفائی والا  
 فقیہ اندر بھی حجت - حق ہے عشق اندر خوشمالا

(Fard Faqir was a pious man of God. He was well-versed in theology and he rejoiced in Love).

Lajwanti Ramakrishna writes in her book 'Punjabi Sufi Poets' (P.101) about Fard Faqir:-

'Fard, nevertheless, gives enough information about himself in his works. Though he does not give the date of his birth, yet, he tells us in his 'Kasab Nama Bafindgan' that he lived in the eighteenth century AD.

(The eleven hundred and sixty third year of the Prophet's era has come and this journal is complete according to the order that had come from eternity.

یاراں سے تری گھر سا سن تھی دیا آیا  
ایہ رسالہ کامل ہوا عظمہ حواں آیا

This shows that when he finished the book in AH 1163 (AD 1751) he would already have been a man of thirty or forty years.

The learned scholar bases her argument on the plea that he wrote Kasabnama on the request of a weaver disciple and a faqir cannot have disciples at an early age.

She adds that 'we can safely say that Fard Faqir lived, preached and died between the years AD 1720 and 1790'.

#### His works

1. 'Kasab Nama Bafindgan' was written in 1163 AH (AD 1751) as already mentioned. A.G. Qureshi states that it was written on the request of a friend while Lajwanti Ramakrishna says that he wrote it on the request of a weaver disciple. It describes weaving on spiritual lines.

2. 'Roshandil'. It is a manual of Islamic instructions about 'Namaz', 'Roza' and 'Khairat'.

3. 'Bara Mah.' Manuscripts of this poem are numerous. One is in India Office Library (MSD, Fol.7). It has been published several times in the Punjabi. Every month contains four stanzas and every stanza contains three couplets. Thus it has 144 couplets.

4. 'Siharfi' It is a popular verse book. Fard's Siharfi is popular with orthodox muslims, specially backward classes. Many editions of it were published in the Punjabi. A popular edition was published by the Muslim Steam Press Lahore. It contains Kasab Nama Bafindgan, Siharfi and Baramah and is entitled 'Darya-e-Maarifat'.

#### Persian and Arabic influence on the language of Fard Faqir

\* AG Qureshi holds the view that , 'his language is clear and attractive but mixed with Arabic and Persian, at places.'

\*\*According to Lajwanti Ramakrishna, 'Fard seems to have a good knowledge of Arabic. His 'Roshandil' abounds in words and quotations from the Quran. About his knowledge of Persian we do not know anything except that in his Kasabnama Bafindgan he says:

”نثر فارسی توں چھڑا ساں تے ہندی نظم بنایا“

\* History of Punjabi language & literature p.215

\*\* Punjabi Sufi poets p.104

(Abandoning Persian prose we have composed Hindi poetry)

In his time Punjabi was also known as Hindi - the language of Hindustan and its people. His statement also shows that earlier he wrote Persian prose which he gave up later.

His Punjabi is rustic but devoid of sweet rustic flavour. It is powerful expression that distinguishes Fard Faqir.

It is surprising that he is included in the book ('Punjabi Sufi Poets' because the thought and language of Fard betray his being a sufi of status. The learned author of the book also admits that 'His imagination, his low and vulgar thought, so conspicuously shown in his 'Roshandil', his lack of personality and his strong fanatic convictions so clearly manifest in his poetry, support our view'. Now her contradictory view is that 'Fard was a sufi of popular school (p.102). Evidently, she is self-contradictory in this respect. We did not include Fard in our chapter on sufi literature for the obvious reason that he was hardly a sufi. He was a 'Pir' of weavers and barbers. Therefore, we have placed him in this chapter dealing with the religious literature.

During the time of Fard Faqir the political upheavals in the Punjab were not only unfavourable but even detrimental to art and literature. From 1739 AD there was no peace. Nadirshah's invasion in 1739 and Ahmed Shah Durrani's attacks from 1748 AD onwards, the provincial ruler raising his head in revolt in the face of the weak Moghul Court at Delhi created confusion in the Punjab. For a short period Marathas had their sway but retired in 1761 AD. Then prevailed a continual state of war between Sikhs and Afghan nominees. In 1770 AD Sikhs finally repulsed Afghans and became rulers of the Punjabis. The political factions led 'Pirs' to preach for their own ends. Thus the so-called 'popular sufisms' had political strings which turned it into fanaticism. Fard was the product of these conditions. He used a large number of Persian words in his poetry as is evident from the specimens quoted below. The Persian words are underlined:-

About the ill treatment of artisans at the hands of rulers he writes in Kasabnama Bafindgan.

حاکم ہو کے بہن غالبی (تھالی) بہتا ظلم کاندے  
مذہبیاں توں کمی آکھن خوٹا ہنناں دا کھاندے



کھڑو گاری کے لئے تباہوں کو تباہ خدا دانا نہیں  
قرہ فقیرا درد مندان دیا لی بوسن اک دن آہین  
 (۴۰۵)

کاسبیاں نوں مہر مقدم جہرا چٹی پاندے  
چار غریباں دا سر لکے آپے دوزخ جاہدے  
 (بار)

His vituperative verse against Hindu Avatars Rama and Krishna points to his not being a real sufi. Unlike him sufis were tolerant saints:

جیڑے اسم خداے دے لکے اندر لکے  
 اوہے نے کھلا دیا رام کسن سر بھس

(The names of God that are written in your vein are not to be forgotten by you. Be there ash on the heads of Rama and Krishna).

In Kasabnama he writes:

خانزداں دی مجلس اندر دو دسوندھی بہندے  
 کب نامہ دیاں تہ نینفاں نوں کدی کدائیں کہندے  
 اک نلا دسوندھی لوری عیادواں دا خادم  
 فتراواں دی خدمت کردا نیک خدا دا آدم  
 چار ایہ شہر گنن میں بیٹھا کھڑی جا پائی  
 دو فیں پیر فکر و بیچ بچا تھے دل نوں اوندھی پائی  
 گندہ گندہ دھاگے عقل فکر دے خاصہ شہر بنایا  
 لائی پان پر اپر اُسٹوں تیل نہ بہتا لایا  
 روز ازل دے کارگیر نے جیہڑی تلی وگائی  
 بھوں بھوں تلی دے بیچ وڑی باہر قدم نہ پائی  
 اول چولہی اربعہ بنامہ آدم دے کل پائی  
 فیر حواس خمسہ پہنچی کیسی حرص رکائی

In 'Siharfi' he tenders advice:

میں سنائے خلق توں کر کر رہتے زور - لوگیاں دیر نصیحتاں اترتے چور  
کی ہویا جس لدا گدھا کتاباں نال - فردا نکھا اسیا رب قدیر جلال

The Second line is the rendering of a common Indian Persian/  
Urdu proverb

"خلق را نصیحت خود میاں فضیلت"

The third line is the translation of famous Persian saying

"حارثی پرو کتابی چند"

#### 10. Shaikh Imam Din

He was a physician (Hakim) in the village of Tâlokar in Haripur Hazara. He wrote a Qisse 'Nimani Jindri' in 1194 AH (AD 1780). It contains 97 stanzas and deals with Islamic subjects concerning human life from birth to death. His language is a mixture of Punjabi and Persian. We have underlined the Persian words in the following specimen:-

گور یکدے بہت اندھرا - اوتھے تہد ہمیشہ ڈیرا  
نہ کوئی سنگی ساچی تیرا - کون اوکھے غمخوار  
نمانی چندری

کیونکر چڑھیں یا رہے چار چنڈری  
 کارن ہون تک قیران - چنڈری جوڑی کر لقریران  
 پڑھے سے کر مال نظیران - ششہ بخش  
 محمد بن

#### 11. Maulavi Noor Mohāmmad

He was born in AD 1782. His father's name was Chaudhri Jhanda. He belonged to Rajput community and lived in Ranian, Tehsil Sirsa Distt. Hissar. When he was eight years old he left his home and settled in a mosque. He memorised the holy Quran. Then he set for Delhi and Bareilly in pursuit of knowledge. After completing his education he came back home and started preaching Islam through poetry and discourses. He was a Deobandi Hanafi.

#### His works

He wrote 'Ab-e-Hayat'; Khutbate Maulud; Shahbaze Shariat Chiraghe Shariat, Khurshide Shariat and Mafade Shariat, all Islamic books, Persian words are common in his language as in the following specimen of his poetry:

توں رکھوالا فضلوں اُسدا - ہے سرفراز  
 فضل

مٹوڑا کھ پے راں اوے۔ سلخون بار انگھاس  
 بے پرواہ توں عیب رکائیں۔ سینوں کل بھلیاٹیاں  
 ایس نمانے تے کر رمت۔ عرش تخت دیا ساٹیاں  
 بخش گناہ اسادے ربا۔ دے نجات عذابوں (غذاب)  
 دے ہیش فراخی لغت۔ باہر حد جسالوں (حساب)

## 12. Maulavi Ghulam Mustafa

He was born in AD 1751 at Chak Qazian district Gurdaspur.  
 At tender age he became an orphan. He was very poor.  
 Therefore, he could not get proper education. He learnt  
 some Persian and Arabic.

He wrote Siharfis, Abiyat and Jangnama Imam Haq.

He died in AD 1870. A large number of Persian words are  
 included in his verse such as the underlined words in the  
 specimen verses taken from his Jangnama.

اک بوڈھا مرد ضعیف سی صورت خضر بجھان  
آلم یلوکار ادہ صاحب خوف وایمان

اے شیخ سلیم دے لگا کر کلام  
 حضرت علی الحق دا سارا ذکر تمام  
 پہلی عمرے مال میں فوج بلوخت حال  
 وجہ لڑائی حج دے آئے حضرت مال  
 حضرت علی الحق مال ورتی جو کچھ آ  
 ذکر اُپاندے حج دا سارا دیاں سنا  
 اندر ملک پنجاب دے راجہ ہی اک جان  
 سافنیال سی اوسدا آئے نام پچھان  
 راجے جہڑے ہند دے سمجھناں اسرار  
 لکھدا شکر بہت سی کُردے لکھو ہزار  
 قوم راجے بنوار دے رھندے اسے جان  
 اُسندی لنہلوں جان تو راجہ ایہ پچھان  
 (امثل)

### 13. Hafiz Mohammad Barakallah

Hazrat Maulana Hafiz Mohammad Barakallah was born in AH 1202 (AD 1787). His father's name was Hafiz Ahmad. He lived in Lakhoke district Ferozepur. The livelihood of the family was earned through agriculture. Hafiz Mohammad spent his leisure time in giving Islamic education to children and old people by discourses and narrating Islamic tales. He studied Persian and Arabic from his father. His religious guide was Hazrat Ghulam Ali Shah Dehlawi. He died in AH 1267 (AD 1850). His book 'Anwa-e-Barakallah' is well known. A specimen of his poetry containing Persian is given below:

#### در بیان دعوی

دعویٰ کرے جو دے اُتے مدعی اور مدیوے  
 میں دے اُتے دعویٰ کیسوس مدعا علیہ گئیوے  
 دعویٰ تھیوے درست ہے شے دا جسے قدر تباوے  
 ہے اور چیر حسین ہووے حاضر کیتی جاوے  
 تے چیکر حاضر نہ کر سکن قیمت ذکر چکیوے  
 ہے زمین حویلی دعویٰ کیتا حد حدوے گئیوے

#### 14. Maulana Mufti Ghulam Mohiuddin Nagshbandi

He was born at Qasur in the eleventh century Hijri. In those days Qasur like Lahore and Multan was an important centre of Islamic education. He used to teach Hadis and Quran at 'Darsgah'. In a pamphlet that he wrote about 'Haj' we find Punjabi as well as Persian verses written by him. His Punjabi is full of Persian vocabularies as indicated in the following specimen:

شکر خدا دا پورا ہو یا ایہ رسالہ لوری  
سن کے حج مسائل لکھے قدر تلیل ضروری  
یاراں سے شتا سٹھ بتور ہجری آٹھ سال (M67AH)  
ختم ہوا ایہ رسالہ فضل خدا دے نال (AD. 1753)

In the end of his pamphlet he turns to Persian:-

پیر من صفت شاہ غلام علی - فیض بخش جان حق و جلی  
شکر حق یافتہ جمال او - پرہ ور گشتہ از کمال او



### Romantic Literature

The Romantic Period of Punjabi poetry is between AH 1150 (AD 1737) to AH 1200 (AD 1785). In the twelfth century Hijri when Persian was the court language, its influence on the Punjabi poets was inevitable. Persian influenced their thought as well as diction. Punjabi poets were greatly impressed by the Persian Masnavi. Shahnama, Yusuf Zulaikha and Nizami's Khamsa became their models of poetry. Punjabi poets wrote on these patterns and the Punjabis were enamoured of the new style and fluency of love tales.

In the words of Maini\* 'The love romances found a spontaneous and ready response in Punjabi hearts. Living in a land of vast, fertile plains washed by the five rivers and the winds of heaven the Punjabis have always been close to earth. A sensuous streak is distinctly perceptible even in their mystical writings.....There is indeed, something compelling in the grain of this love story (Heer Ranjha) which has made it a literary archetype.'

A very large portion of the Punjabi poetry is romantic. Its technique, diction, narrative and style reveals immense influence of the Persian Masnavi. It is in fact narrative poetry that occupies a high place in literature. It attracts

senses, appeals to mind and provides food for thought.

In classical poetry too, romance is the blood-stream-line of the verse. The Punjabi poets have equally loved and lived with faith, knowledge and love. The Punjabi Romantic Poetry is divided into two parts: local and Alien tales. Alien tales consist of Shirin Farhad, Laila Majnun and Yusuf Zulaikha. Local tales consist of Heer Ranjha, Mirza Saheban, Sassi Punnuhl Sohni Mahival etc.

The narrative usually comprises a love tale ending in tragedy but other subjects are also dealt with. Actually the narrative poetry in Punjabi starts from the second half of the eighteenth century.

In this period we find Najabat making a rich contribution to the Punjabi literature by writing 'War Nadirshah'. He paints beautiful war scenes of Nadir Shah's invasion. His language compares favourably with Firdowsi's language. Hamid, Muqbil and Waris took the tale of Heer Ranjha to its zenith. The poetical language of Jangnama Hamid reminds us of the great Marsia writers of Urdu:- Anis and Dabir. Muqbil and Waris used the Bait form and popularised it. Muqbil started it and Waris handled it with his magic touch. Waris Shah is undoubtedly the poet laureate of his period. So much so that critics call the Romantic period as Waris Shah's period.

Piloo and Hafiz Barkhurdar wrote the tale of Mirza Sahiban in common man's language with all its rustic beauty. Ahmed Yar is the pioneer who paints in poetry. Imam Bakhsh follows him closely. According to AG-Qureshi: \*Ahmed Yar and Imam Bakhsh are both good artists and draw pictures of youth and beauty. The Persian language has influenced both. All their similies and metaphors are borrowed from Persian. The 'Sassi' of Hashem is laden with pathos. Shah Mohammad's diction is better than historical narratives of Qadar Yar. He writes about the Anglo-Sikh war. After Waris he is the second poet who sweetened Punjabi verse.

During the Sikh rule composing poetry became a profession to earn tithes from rulers. The Punjabi language thus crossed the barrier of preaching. 'Bait' became very popular in this reign.

The British forces brought an end to Ranjit Singh's rule in 1849 AD and occupied the Punjab. As a result the advance of romantic literature was stopped and the language started accepting English words.

The Christian missionaries started converting people. They produced and translated Christian literature in Punjabi. The Ahmadiya, Aryasamaj and the Singh Sabha movements

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 \* History of Punjabi Language and literature p.85  
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endeavoured to promote the language and literature but their efforts did not culminate in any spectacular success. When the Sikh Rule came to an end the literary tradition of Punjabi was already over four hundred years old. The second half of the nineteenth century witnessed the production of generally conventional poetry. The diction and vitality of the Punjabi poetry suffered at the romantic motifs. \* As Maini points out 'the only poet of mark in this transitional period was Shah Mohammad (1782-1862) who wrote feelingly about the disintegration of the Sikh empire and brought out the pathos of the situation in a language charged with high emotion'. In the next few decades the old values were gradually eroded, Persian almost lost its hold and a 'West-oriented' consciousness and the English literature imposed, its powerful appeal on the people. In the first sixty years of the twentieth century the Punjabi literature assimilated the Freudian Psychology, Marxist thought and European techniques, and thus broke with the past.

The only poet who resisted all these temptations and acted as a bridge between the past and present of the Punjabi

.....  
 \*Studies in Punjabi Poetry p.6  
 .....

literature was Bhai Vir Singh (1872-1957); a name

'remembered and revered in the Punjab.' Harindra Nath Chattopadhyaya called him 'a sixth river in the land of five rivers'.

### Poets of Romantic Period

#### 1. Hafiz Barkhurdar

He was born during the reign of Shahjahan. He belonged to the village Musalmani in Lahore. His poems became very popular during the reign of Aurangzeb. As desired by Nawab Jaafar Khan he composed Yusuf Zulaikha in AH 1090 (AD 1679) and was awarded a robe of honour, a horse, one hundred rupees in cash and seven bighas of land.

His other works are Sassi Punhun; Mirza Sahiban, Anve-e-Hafiz Barkhurdar (containing 15 books) and a translation of Qasida Ghamsia. His Yusuf Zulakha abounds in Persian words. We give below a specimen underlining Persian words.

دے شریب مرتب کیا حافظ ایہ رسالہ  
 مخم یعقوب ہجریوسف دے سوز زلیخا والا

قصہ جوڑ مرتب کیا پرخوردار بیچارے  
 جاں توے سہ سال ہزاروں آئے کامل گزرے سارے (۱۵۹۰ AH)  
 میں ٹپناں دے بال پروئے چن چن دریگاہے (ریگاہے)  
تاں ایہ در مرتب ہو یا عالمگیر زبانے (زمانے)  
لواب جعفر خان فرمایش کیتی تاں ایہ قصہ پنیا  
ظاہر باطن راضی ہو یا جاں ایہ پڑھیا سنیا  
اک زمین عنایت کیتی بیکم دست پچھانی  
جوڑا گھوڑا لفظ دوا یا سورہ بیہ جانی

About the beauty of Zulaikha he has written beautiful verses in Punjabi using Persian adjectives to advantage:-

حسن زلیخا دا بیان  
صورت ایس حسابوں (حساب) پاھر کیا کیا صفت جھوے  
منہ مہتاب صویر تھا دست اکھیں روشن دیوے  
بلکھاں تیر لاناں ایرو دند چنے دیاں کلیاں  
نازک بدن صراحی گردن اٹلیاں چیوں کھلیاں  
گھوڑی سرب الف جوبی لوٹ عناپ سماوے  
گل لہ توں رنگ ہوا یا دیکھو پری شرماوے  
پنڈا انجمل پشم مہندی چمن واگ کلا ٹیاں  
جاں بک ادب نہ ہو وے --- شرح بکھو رکھ ٹیاں

A few couplets from his Sassi Punun will also show his facile pen using Persian terms:-

حافظِ وائی شہرِ پشور دا آلا آدمِ جام  
اُس نوں رب نواری پرکھی نیوں نیوں لرے سلام  
رُھوں اطاعتِ اِردی لکھی وحِ کلام  
اتے شاہِ مٹوئے رب دا کردی خلقِ سلام

A.G. Qureshi in his History of the Punjabi language and literature. (Punjabi) p.236) opines that 'his language is simple, poetic and full of similies. It has Persian and Hindi influence'. It seems that there were two Hafiz Barkhurdars.

Maulavi Dilpazir writes in his book Yusaf Zulaikha about both:

دو لوں حافظِ پرخوردار تے دو لوں حافظِ قاری  
دو لوں لکھو یوسف دے قصے پائی پرخورداری

(Both are Hafiz Barkhurdars and both are Qaris. Both are famous for writing the tale of Yusaf).

However, we do not have any trace of the poetry of the other Hafiz A.G. Qureshi deduces that one Hafiz belonged to the village Chatti Shaikhan Sialkot and the

other to the village Musalmani Parga na Lahore. He has committed a mistake in his book (p.237). He states that the poetry of the poet from Lahore is not available while throughout he has quoted his poetry. Evidently the poetry of the poet from Sialkot is not available and it has been the learned author's oversight.

## 2. Siddiq Lali

His date of birth and death and place of living are not known. He wrote Yusuf Zulaikha in 1138 AH (AD 1725) in the reign of Mohammad Shah Chughta as he writes

ستوار سن محمد شاہ چغتہ دی بادشاہی  
جوڑن دی رب ہمت بخشی ہو یا کرم الہی

Mohd. Shah's coronation was held in 1131 AH (AD 1718). And Satvan Sun indicates seventh year of his reign. Therefore, 1138 AH (AD 1725) is correct. A large number of Persian words are used by this poet as is evident in the following specimen

کیتی طلب ز لہجہ بی بی دیکھن یوسف چلی  
ملیا اذن عز سر کیا جمال سہیلیاں ری  
ماری عشق دی صورت باطن لہ قدیم و کھائی  
اد سے عشق شکار ری اُس نوں کیا مار لقای



دیکھو جمال یوسف دا جانی کیا سمجھا لا سوچھا

رنگ کثیر زرد ہو یا ونج بن دے ہو یا ہو چھا

دایم حب صورت یوسف دے دل تو وچھیں ناہیں

سبھر شہر محقق سر زلیخا آنہ پنڈ اپچھیں ماہیں (ماہ)

مثل ایان سفید ہندا جیہا نوح دا پیڑا

چڑھے سو چھپتی نوح جاوے غرق مخالف جیہڑا

مثل ایان بو عرش پچھانو ابر کل سنیدے

مثل ایان جو دے روشنائی ابر روئے زمین دے

### 3. Mian Charagh Awan

He lived in the village Khetar near the city of Harind in District Dera Ghazikhan. During the reign of Noazzam Khan alias Bahadur Shah son of Aurangzeb Alamgir h wrote in brief, the tale of Heer Ranjha. He gives this fat and the date of composition (1121 AH / AD 1709 the 5th Shaban) in the following couplets:-

پتی صیر تمام کھیا تاریخ پنجم شعبانی

(1121 AH) یا راں سے سن سال الیویں ونج ہومن دل جانی

زمانہ شاہ معظم سچا سچا اول ملک رومانی

عالم فاضل عادل غازی رعیت ونج احسانی

Here is a specimen of his poetry containing Persian words:

سہ ے خان ایبر مصری ملاں مفتی قاضی میر اصل اصلاں دے خوش رست  
وقت صبح پرکھات نورانی پڑھیا کاج نیازی۔ مل کوئے کھن مل کھن تن خان سیال نیازی  
نیازی ویدح مبارکبادی کھڑے جھیلن سرازری دیکھ جرائے گواں دی شادی ملک کرند ابازی

#### 4. Syed Hamed Shah Abbasi

He was born in 1161 AH (AD 1747) as he himself states in his composition 'Jang-e-Hamed' that he completed the composition in 1191 AH (AD 1777). When he was thirty years old. He had started it when he was twenty.

کیتی سی ایہ شروع جاں عمر آھی سی وینہ  
کیتا جہدوں تمام سی عمر آھی سی نرسینہ  
آخ سن اکالواں اک سو اک ہزار ۱۱۹۱  
ہجرت بعد رسول دے جس دن کیتا تیار

He was a permanent resident of the village Chaunta Pargana Pathankot district Gurdaspur. There he was the Imam of the local mosque. He writes about it in Jang-e-Hamed:-

اک یار حجاوندہ سینوں نال نیاز - اُکھ ایسا ما حامدا ہوا وقت نماز

His works consist of Jang-e-Hamed; Akhbar-e-Hamed; Heer-e-Hamed; Gulzar-e-Hamed; Tafseer-e-Hamed; Faqr Namah Hamed. The titles of his works are noteworthy. All these are Persian. In Jang-e-Hamed he presents martyrdom of Imam Hussain, events of the war of Karbala. Akhbar-e-Hamed written in 1197 AH (AD 1782) and published in 1202 AH (AD 1787) consists of the story of Adam, the world, the Miraj of the holy prophet, Hell, Resurrection and Paradise. Heer-e-Hamed was completed in 1120 AH (AD 1707). He based his composition on the earlier works by Muqbil, Ahmed Shah and Bhai Gurdas. Now we quote from his poetry and indicate the Persian words used by him. Note! the Kafia (last but one rhyme) in the following verses is entirely Persian.

کے سارنگی کھون کے در لیتی - گاؤں والڑا پیر خراب کیتا  
 کیتا و بھلی کھوہ کے دھرت ماری - قصہ پڑھتے نوں کیتے آہ کیتا  
 پورے نکیاں مارے گاؤں نوں - پلڑیاں جگر کھیاں کیتا  
 بابی دروے حامد ایسے حال سیتی  
 بہت بہت سوال جواب کیتا

Other specimens are:

عمو جوڑ کے کہے راجا ناٹھ جی لوں کالیکر حق پیرا ہوئی پیر ہے جی  
 کرن عدل نہ آیا اسان توں ہے سا بنوں پوگئی تقصیر ہے جی  
 ہونڈے لکھ لٹاہ پہ بندیاں توں بخش کارا رب لھیر ہے جی  
 مدھنوں را کہو سمجھو حال سارا لکھ قسم آساں پہنچ پیر ہے جی

جولہ آکھیا راجے توں سد قاضی صاحب شرع جیہڑا دیندار ہووے  
 دور و ڈھیوں رشتو توں حرص لو بھوں تاپن راس انصاف دی کار ہووے  
 عمل کرے قرآن حدیث اُتے بھیت اوس تاں سب اظہار ہووے  
 ویج شرع شریف دے کوں سچا جھوٹا ظالم گناہ گار ہووے

عالی خان پٹھان نے من لیا جو کجھ راجے نے حکم فرمایا اے  
 دلوں ہو راہی دولہاں دھراں میاں پیر راجے دا عقد بنھایا اے  
 دل

عالی خان پٹھان نے راجے دے سہو پیر دا پکڑ پھرایا اے  
 حامد عاشقاں دوا رب عدل کیتا حقدار توں حق پہنچایا اے

قاسم دا وِج کر لکھوئے اِج دیاں۔ جاجی قاسم شیردے دسوزی کے آں  
 لکھے لکھے تے دیکھیں ناں بے جبری آزار۔ بے آراںی حُج سی آئی زار دزار  
 ظلم ائے خوشنریاں نعرہ عقیدت ناک۔ بے سرسی بے رحیمیاں علم غضب داساک  
 اٹھیاں قاسم شیردیاں میٹھے ہتھیاں نال۔ ریش مبارک ایروں پونجے خون روال  
 زلف قاسم شیردی جوسی گرد مبار۔ کنگھی زبان پاک کر ہوئی بہت بھنجال  
 کہندی میر قاسم ہونوں اِج شہید۔ کی کوٹیا تھوسی اِس شیر سیر سیرید  
 بے تقصیرا ماریوں کوئی نہ گناہ۔ نہ سی دشمن کسے دا پتھر تھیک الد

##### 5. Hashim Shah

Hashim Shah was born in AH 1166 (AD 1753) in the village Jagdeo, district Amritsar. A.G. Qureshi says that his father's name was Haji-Mohammad Sharif and his grandfather's name was Haji Masoom Shah\*. He belonged to a family of carpenters.

Lajwanti Ramakrishna writes that 'he was the son of

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\* History of the Punjabi language and literature (p.259)

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Kasim Shah, a carpenter of Jagdeo village in Amritsar district.'

Actually both scholars have based their statements on oral tradition only. Two other scholars Baba Budh Singh author of 'Bambiha Bol' (pp. 162-4) and Mohan Singh author of 'The History of Punjabi literature' (p. 72) have given short life sketches of Hashim Shah. These sketches are as good or as bad as the oral traditions.

Lajwanti Ramakrishna says that Mohan Singh's 'information seems to have been taken from Bombiha Bol and does not show any research at all'. Her own reliance on mere oral tradition in this respect does not make her statement on the parentage of Hashim, authentic.

'Hashim died at the age of seventy\*! However, all sources of information agree to his birth AD 1753 and his age as seventy at the time of death i.e. 1823 AD.

In 'Bombiha Bol' Baba Budh Singh says that Hashim was

.....  
 \* Lajwanti RK p.109 also based on oral tradition  
 .....

the 'Raj Kavi' - the poet laureate\*. Mohan Singh in his History of Punjabi literature supports him\*\* Maharaja Ranjit Singh became Maharaja in 1801 AD after occupying Lahore. It is strange that there is no earlier recorded evidence of this in any history about the Maharaja that he had Hashim Shah as his 'Raj Kavi' Moreover, Hashim too does not give us any verses in praise of Ranjit Singh. May be Ranjit Singh liked his verses as he was a popular poet.

#### His works

Hashim wrote Shirin Farhad, Sohni Mahival, Sassi Punnun, Gyan Prakash and Dohras.

A.G. Qureshi adds to these: Laila Majnun, Chintahar, Zubdatul Ramal, Tika Panj Granthi, Gyan Mala; Raj niti, Diwan-e-Hashim, Chahar Bahar-e-Hashim, Boyaz-e-Hashim, Shlokas and Kafis of Hashim.

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\* P.162

\*\* p.72

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Lajwanti says that she has not come across his Laila Majnun while Qureshi quotes verses from it. She has included him in Sufi poets and also alleges that 'in Hashim's poems there is no exposition of any sufi doctrine or allusion to his adherence to any particular sect'\*

### His language

Lajwanti says\*\* 'Hashim, it appears, had a good education and must have studied Persian and Arabic. His knowledge of these languages, in the words of Sir Richard Temple is apparent in his fondness for interlading his poetry with Arabic and Persian words and phrases.'

She continues 'His prosody is Punjabi throughout, though as stated above his vocabulary abounds in Hindi, Persian and Arabic words'. A.G. Qureshi opines\*\*\* 'He uses a very small number of Persian words and

.....

\* \*\* Ibid p.112

\*\*\* Ibid p.267

.....



similics'.

The fact is that Hashim's Punjabi poetry neither abounds in Persian-Arabic words nor the number of such words is 'very small'. The poet has a Hindi-Punjabi base and uses Persian words which had become popular in Punjabi. To elaborate our point we quote his verses and underline Persian words.

Laila Majnun

مجنون درد دیوانہ لیلی - میں گردِ دکھاں دا گھیرا - بے قیدِ جو ذرا  
 لکھیا لکھ اہو کج میرا - ایہ وس ناھیں میرا - اتے نہ ہی تیرا  
 دھوئڑاں چال ملن دی کوئی - لاواں زورِ بہیرا - پرملن اکھیرا  
 لہ شمع رات پئی سیرِ مجنوں - اوڑک ہوگ سویرا - چاک اندھیرا

Sassi Punnun

ڈیا توڑ زنجیرِ صدقِ دا چائیاں رزقِ مہاراں  
 گردِ شِ فلک ہو یا سرگرداں باجھِ ملاحِ کھاراں  
 گھن گھن ہو یا جلِ خونی پیں ساں جھکاراں  
 لہ شمع دیکھ سسی ونج گھیری دشمنِ لکھ پھاراں

سسی آن ڈٹا ونح شندر ہوت بنہوش جو خوابوں (خواب)  
 سورج دانک شعلہ حسن دی با ہر پلوں توالوں (نقاب)  
 جے لکھو یا لندوق چھپا ئے آدے شک گلابوں (گلاب)  
 یا شم حسن پریت نہ چھپدے تارکے ہوں حجابوں (حجاب)

The last words of these lines are derived from Persian

words:

کامل عشق سسی ماں ہوسی چب ہو جو جوان بیانی  
میت پہوش تھلاں و نح مرسی درد فراق رنجانی (رنج)  
 آکھے اوہ فخر بنوں ٹوں کھول حقیقت ساری  
 آہی مار پیری دی صورت گری مری و چاری (بیچارہ)  
 چیدی ماں پٹوں دا آہی درد عشق دی ماری  
شم نام سکات نہ جاناں آہی کون و چاری

Sohni Mahiwal

جیوں جیوں ہوشِ سوہنی توں آوے رُلفاں پھرے سیاہی  
 ہر ہر وال بے اک آہِ دردِ منداں حق بچا ہی  
 خوینِ بن ودھیرے ہوون تیرا اندازِ سیاہی  
 لہ شیم بہر ہر وال توں جیوں جیوں آوے پیشِ تباہی  
 ملیا شمعِ جاشمع پروانہ نال دکھاں دِل گھر دے  
 کھولِ لَباب دھرے آوہ عاشقِ فیرا گئے دلبر دے  
 دیو دیں چور دکھی آوہ جاگن نیسے لوک شہر دے  
 لہ شیم نال دکھاں دِل جالن عاجز گھاٹ ٹکر دے

6. Shah Mohammad

'The only poet of mark in this transitional period was Shah Mohammad (1782-1862 AD) who wrote feelingly about the disintegration of the Sikh empire and brought out the pathos of the situation in a language charged with high emotion'.

(Darshan Singh Maini)

While the quotation above gives dates of Shah Mohammad as 1782-1862 AD Qureshi writes that Syed Shah Mohammad was

born in 1780 AD at Vadala Viram district Amritsar. None quotes the source of information. The poet's ancestors were Qazis and Kardars of the Muslim kings. He was known to the Mir Munshi of Maharaja Sher Singh, and was related to his Topchi (gunner).

### His works

He wrote Sassi Punnun in verse form. His main work is the versified history of Anglo-Sikh wars and the fall of sikhs as an eye-witness. It has the forceful epic style. Persian words are conveniently used by him as underlined in the following specimens.

#### Sassi Punnun

خ خودی گان نہ رہیا کائی میں تان ڈبی وِجِ عشق دی ہر مائے  
سیری پریت چکور قصنگ والی سہاں اپنے سیرتے قہر مائے  
حشیمہ آب حیات دا ہوت پتوں ہنور سب جان ہے زہر مائے  
شاہِ محمدِ رب ہے ہر کرسی چل دیکھساں پتوں دا شہر مائے

#### Anglo-Sikh War

میاہی رنجیت سنگھ ہویا پیدا نال زور دے مُکھ ہلا گیا  
ملتان کشمیر پشور چینہ جوں کائٹرا کوٹ نوا گیا

پور دیس لداخ تے چیں توڑیں سکے اپنے نام چلا گیا  
 شاہ محمد جان پچاس برسوں اچھا راج کئے راج لایا  
 دور بین انگریز نے ہتھوڑے کئے کیتا فوج دا انت شہار میاں  
 جنہاں تھامیں سی جمع جمور خانے کیتا صاحب معلوم ہزار میاں  
 دارو ونڈیاں سور میاں جنگلیاں نوں دو دو پوتلاں لیف خمار میاں  
 شاہ محمد بی شراب گورے ہوئے جنگ نوں ترست تیار میاں  
 جنگ صفد پنجاب دا ہون لکھا دو ویں بادشاہی فوجاں بھاریاں  
 آج ہودے سرکار تے مل پاوے جیہڑیاں خالصہ نے تینھاں ماریاں

#### 7. Mian Imam Bakhsh

He was born at the village Passianwala in Sialkot district in 1778 AD. He died in 1862. He belonged to a Qureshi family. He was 'Hafiz' of Quran and used to teach Quran to children. He informs us about himself in the following couplet:

امام مجتبیٰ و اح پیاں وائے بیٹھا جوش خروش دکھائے  
 پڑھ پڑھ حافظ ہون سکھائے ملے بدہ نیکوکاری دا

He knew Persian well. He got his instruction and education from Mian Wadda, a saint of Lahore.

#### His works

He wrote Shah Behram, Laila-Majnun, Gul-e-Sanober, Chandra Badan, Badiul Jamal, Gulbadan, Manajat Mian Wadda.

The tale of Shah Behram has been taken from the Persian Shahnama, and written in simple Punjabi.

Badiul Jamal is based on the Islamic traditions.

Gul-e-Sanober is the Punjabi translation of the Persian Masnavi Gul-e-Sanober. Manajat Mian Wadda is written in Siharfi style.

Chandra Badan is a tale which Guroshi (p.280) says was published in 1869 AD. He uses Persian words freely. There is a deep influence of the Persian Masnavi on his style. We underline the Persian words in the following specimens of his verse.

عِلمِ دے نال جے حِلْمِ ہووے سب دُور تگبری ہو جاوے  
 جسدا ڈولدا انت ایوانِ رہے ایہ دیکھ یقین کھڑو جاوے  
 نفسِ رحبہ تے پیا گجدا اے بھگیا رہے تے چپ کر سوں جاوے  
 امامِ بخش سے بڑا اوس جہ جیہڑا ایس جان تے رو جاوے

Shah Behram

عقیق بلور زمرّد کولوں ہوئی منقش ساری  
 گلیاں کوچے تے کل ویرھے ساریاں تے گڈکاری  
 بھیجے ہوئے فرش زمین دے اُتے ہر ہر تھائیں  
 مخمل اٹلس تے زربفتی کیا کچھ آکھ سنائیں  
 نال شراب بھریاں ہوئیاں کئی ہزار صراحیاں  
 کئی سنہری کئی روپری او تھے بھریاں آئیاں  
 پیرے پنے لعل جواہر جڑے ہوئے وینج کندھاں  
 چمکن محل منارے دوروں سورج تھیں دہ جندراں  
 آپو اپنا باغ بہشتی اگے ہر ہر گھردے  
 ہر اک دے وینج ہزار جاری دانگوں حوض کوثر دے

About Husn Behu's beauty

ظالم حسن محسن بانو دامت شراب اُجالا  
 شاہ بہرام پیتیا سی بھر کے اوس شرابوں پیلا (پیالہ)  
 دوانار سینے (سینہ) تے تارے (تارہ) اک سجے اک کھبے  
 گویا آھی صاف صندل تھیں دو کا فوری ڈبے

پیٹ دے دریا حسن دا ول ول ٹھاٹھاں مارے  
 نائف پئی ونج گھن گھرے شاہ بہرام ریکارے  
 امام بخش چل ننگہ شتای حسن بانو گھن ائے  
 شاہ بہرام بغیر کسے دی ایٹھ دسویں نے گئے

Mian Imam Bakhsh's poetry is almost a rendering from masnawis of Nazami, and Khusrow. Therefore, it abounds in Persian similies. He himself admits:-

چاول لے لٹھای پاسوں دال ہاتھ نے پائی  
 روغن خسرو نمک اساڈا کھڑی محب پکائی  
 فارسی کچے دیوان لوکاں نے ہوئے عشق شرابی  
 ایہ دیوان امام بخش دا ونج زبان پنجابی

#### 8. Maulavi Ghulam Rasul

Though he was a fiery preacher of Islam his master-piece is the Masnavi Sassi Punnun. It is written in the style of Jami's Yusuf Zulaikha. He belonged to Gila. Memon



Singh in Gujranwala district. A nineteenth century poet, Persian abounds in his Punjabi verse. We give a few examples:

البنے عشق سے چل بل گیا جیہ - کہو اس درد دا دارو کراں گی  
 حیاتی ہو چکی ہر یاد میری - کرو مقبول ایہ فریاد میری  
 (حیات)  
 تغافل نال گدڑی عمر ساری - گیاں سیاں کھڑی رھنیاں وچاری  
 غلام پیر گناہ بے ساز و سامان - پکڑ محکم رسول اللہ دا دامان  
 حکایت عاشقانہ بہت بھاوے - حکایت عشق دی دل نوں سکھ  
 خصوصاً بات سسی دی زیادہ - کرے سوزاں دا دروازہ کشادہ  
 لکھاں میں درد اپنے دافسانہ - سسی پنوں دا قصہ کر رہا شہ  
 سنا مائی نے رُنی مار آھیں - جو کیا قصیر اس معصوم تار  
 نہادائی نے پوشاکی پہنائی - لگا خوشبو لپائی کول مائی  
 پوشاک  
 کیتو لے روئیاں صندوق داخل - ہو یا سسی موم اُس سنک دا دل  
 ہوا سے قطرہ ہائے آب جھم جھم - ریس پرپوں آئسو واٹک شبنم  
 دلھے جا کے عجب صورت پری دی - او غیرت آفتاب خاوری دی  
 مستحاضہ خوش سی جونیں ٹور علی ٹور - دو دھنار مبارک غیرت حور  
 الف واٹوں مبارک رایت بینی - کرے مہتاب روشن خوشہ جینی

### 9. Najabat

A Rajput of Kharal community he was born in the end of the eighteenth century. He belonged to Harlan Matila in Shahpur district. We have quoted Qureshi from his History of Punjabi language and literature (p.283), the statement about Najabat's birth does not seem to be correct. The poet is famous for his Punjabi epic poem. 'Nadir Shah Di War'. Nadir Shah attacked Delhi in 1739 AD. According to Qureshi's own admission Najabat wrote his 'War' a little after that (p.283). If he was born in the end of the eighteenth century how could he write his epic a little after 1739 AD.

His epic is a forceful narrative of the battle of Karnal. It was later published in Journal of the Punjab Historical Society Vol.6, No.1 by Pandit Hari Kishan Kaul.

Qureshi states that Najabat's language shows influence of Persian to some extent (p.286).

The epic shows the poet's extreme love for the Punjab and hatred against Nadir-Shah and his warriors. We underline the Persian words in the following specimen of Najabat's 'War':

نادر شاہ امیر ولایتی فرسہ بلائے۔ او جا کھلوتا راج لہاٹے ملاح سدوائے

قاصد خیرا مور دی حضور پچائے۔ نواب خان ہادر مور چے کدوہ اُنوں لائے  
چڑھیا لشکر دیکھ کے اڈ حیرت جائے۔ حشرے بدھی پکڑی کی مرد سدائے  
جیونکر سیری مرد لوں کرناز بلائے۔ اودے خزانے وڈھیاں شہ جان پچائے

خان دوران گھوڑا چھڑیا جھاگ لشکر وڑیا

کھنڈا دھو میان جوں ہچھہ سبجے بھڑیا

اوس گری کھادی آہر لوں رت شہ لڑیا

اگے آئے نادر شاہ لوح بکتر حرّیا

جوں تتر مشہ باز دے ونج چٹل اڑیا

گھسی پلنگ شنگ دے مشہ اندر وڑیا

پرواہ حیاتی شاہ دی شکرانہ پڑھیا

خلعت آکھ واہ واہ خان دوران لڑیا

خیمٹ پئے ہڑ ظلم دے کل خلق اُٹھی کر لاکے  
منہ آیا تھ نہیں چھڈ دے قتل عام کریندے چاکے

قوم یا جوج ما جوج دی وڈا آدم کھاوت  
سویرد اک استری شنگ رات ہنڈاوت

### 10. Maulavi Lutf Ali Bahawalpuri

He was born in Multan and later lived in Bahawalpur. He was the pupil of Maulavi Nur-Mohammad. His spirited guide was Syed Ali Haider Multani. Maulavi Lutf Ali's book 'Saifal Nama' was published in 1209 AH (AD 1794). His language is Multani that abounds in Persian words. For instance:-

جانی با بچو جمعیت اوکھی جیوں بے کوڑ دلاسا  
 پاسا مار پری دا دیوے پاس نہ پھڑکن پاسا  
 رتی رت نہ رهوس جاہ ماہ نہ تن تے ماہا  
 زری تے زلفیت نہ بھاوس اٹلسی بچل کھاسا  
 دسری دسری دسری کون جاں چکن پیرم تپاسا  
 لطف علی شاہ کتان پری دی رہی ہریش باہا  
 کیشہ

### 11. Maulavi Nur Mohammad

A contemporary of Waris Shah he lived in Do Burji, Lahore. He was a great scholar. In 1215 AH (AD 1800) he wrote the Qissa of Chandra Badan. It is a popular work and is commonly sold in Punjab. Persian influence on his language is obvious.

مشکل شاعر کا ونا جان عام آسان - پیوں خون سر بردا شاعر بہ گھر بھجان  
 دل دریا سمندر دے ڈوگیا ابر طوفان - موتی سچیں ہے قیمتی و جہ سمندر کھان  
 شاعر غوطہ مار دے نال پانی دے جان - موتی لڑا بہا و بڑے رنگا رنگ بھجان  
 ا کھائے روونا آگیاں دا زبان - دورے پیش حکایتاں سر دردی نوصان  
 نور محمد آگہ توں کلہ دل بھجان

#### 12. Maulavi Abdul Hakim Bahawalpuri

He was a companion of Lutf Ali Bahawalpuri and also a pupil of Nur Mohammad. He himself writes:

عجب نور محمد پیر میرا - کہ جس دے عشق دل کیتا ہے دیرا

He taught boys in Bahawalpur. He wrote Yusuf Zulaikha in 1218 AH (AD 1803). It is more in Persian than Punjabi. The content and metre are both borrowed from Jami.

عجب زلفان چو بکیر شکیرہ - عجب موئے سیاہ گیسو معنیر  
 بلا زلفان یعنی ناگ کا ہے - جہاں دے ڈنگیاں جیوں محالے  
 لبان نے عاشقان دا خون پیتا - تے نیٹیاں نے کوئی محزون لیتا  
 (محال)

عجب بر نور دیہ روشن پڑے دند - ہوئے اور خوب حکم سخت پیوند  
 رُخ اسدا گویا اک باغ آغا - گلوں روح اسدے زراغ آغا  
 کدے آھیں کدے دُعایش فراووں - کتاب دل کنوں سینہ ہراووں  
 زلف چٹ پٹ سٹ پٹ ہوٹ زرافوں - کمر نازک ہوئی کیا مہر توں

### 13. Waris Shah

Regarding the dates of birth and death of Syed Waris Shah no two critics of the Punjabi literature agree to each other. However, his own eternal work 'Heer Ranjha' helps to have a glance at his life. For instance the

line  
 پٹا عمل دے تیری نجات ناھیں پیا مرے کا قلوب دیا پٹیا اوئے

indicates that Waris Shah was the son of Syed Qutab Shah.

Another couplet indicates that he was a resident of Jandiala Sher Khan district Sheikhupura and a disciple of Inayatullah Shah Qadri Qasuri who was a disciple of Shaikh Farid Shakarganj.

وارث شاہ و سینک جند یا لڑے دارے شاگرد محمد تصور دا اے  
 شکر گنج ہو دود دی نال مدد کھلا فیض ایہ فیض گنجور دا اے

Regarding his masterpiece Heer Ranjha the date of composition is given as 1766 AD by both Darshan Singh Maini\* and Dr. Mohammad Baqir\*\*.

Qureshi quotes Waris himself who writes the date of composition of 'Heer' as 1180 AH ( AD. 1766 ) and 1822 Bikrami Calender.\*\*\*

سن یاراں سو انیا پئی صحرے دیس دے ونج لیار ہوئی  
 اٹھاراں سو یاں سیتاں دا راجے بکریا جیت اوسار ہوئی  
 ۱۸۲۲

The love-tale of Heer Ranjha was written earlier by Damodar, Muqbil, Piloo, Hafiz Barkhudar and others. References to this tale are found also in Guru Gobind Singh's Dasam Granth', Bhai Gurdas's religious poetry, Shah Hussain, Bulleh Shah and Ghulam Qadir's mystic poetry.

Maini writes\*\*\*\* 'Thus the Heer-Ranjha tale was a challenge to Waris Shah, the poet and the man. It is as though this fugitive and harrowing love-legend, wandering

\* Studies in Punjabi Poetry p.41

\*\* Evening Times Karachi dated 14.8.1951 (p.20)

\*\*\* History of Punjabi Language & literature (p.293)

\*\*\*\* Studies in Punjabi Poetry (p.41)

like a waif over the wide space of the Punjab for more than three centuries, had at last found the marbled and end so storied home where it belonged. The legend and the poet had at last coalesced'.

Maini's one sentence sums up the experience of Waris Shah's pen that painted the complete picture of the Punjab. Says he\* 'He has caught the quick of Punjabi life, and his unerring finger never misses its pulse-beat.

Waris Shah's expression and language is glorious. As if the bud of the Punjabi language blossomed in the hands of Waris Shah. He used the Majha dialect mixed sweetly with Lahnda. Maini says that 'Persian vocabulary is not eschewed, though its incidence is not high'. Several lines of Waris have become idioms. His Heer is a treasure house of the Punjabi idiom and expression. The poet's mainstay is the folk idiom-the language of every sect and class living in the Punjab including peasants, shop-keepers, women, fakirs and householders.

We are strained to differ with Maini as we will show in the following verses of Waris, that the incidence of Persian in his poetry is quite high. Moreover, the published editions of Heer have Persian titles till today. He is obviously influenced by the Persian Masnavis, their thought and content:-

\*Studies in Punjabi Poetry (p.40)



Some specimens of his titles in Persian taken from  
his Heer published in Persian script are given here:-

در حمد باری - در مدح حضرت فریدالدین شکر گنج رحمۃ اللہ  
در آغاز کتاب و تصنیف - تاملی را پیرای لقییم زمین طلبیدن  
اقسام ہر پنجہا etc.

The Persian words are underlined in Waris Shah's verses:-

اول حمد خدا دا ورد کیے عشق کیا سو حک د امول میاں  
پہلوں آپ ہی رب نے عشق کیا تے معشوق ہے نبی رسول میاں  
عشق پیر فقیر دا مرتبہ اے مرد عشق دا بھلا رجول میاں  
پڑھیاں علم نہ رب دی تم ہندی اگو عشق دا حرف معقول میاں  
عشق باچھ نماز دا حج ٹافیں تے نہ کلمہ کلام قبول میاں  
کجاویں رہہ عیادتیاں لکھ کیے عشق پاچھ ثبات تے مول میاں  
منزل عشق دی وئج مقصود ملدا جھیرے ہو رنی طول فضول میاں  
وارث عاشقان تے کرم رب دا ای جہاں کیاں عشق حصول میاں

## در تجریت صورتِ هیر

ہونٹ سرخ گلاب چوں لعل چمن ٹھوڑی سیرپ ولاستی سار و چوں  
 تک الف حسینی دا پیلا اے زلف ناگ خزانے دی پار و چوں  
 دند چنبے دی لڑی کہ دھنسی موٹی دانے <sup>(داند)</sup> لکے <sup>(خالی)</sup> سن انا و چوں  
 بکمی چین تصویر کشیری جیٹی فید سرو بہشت گلزار و چوں  
 گردن کو پنج دی اُٹھان رواں پھدیاں ہتھ کوڑے پرگ خنار و چوں  
 چھاتی ٹھاٹھ دی اکھری پٹ کھٹیوں سیو بلخ دے جنے انبار و چوں  
 کافور شہنہ سرین باگے حسن ساق ستون منار و چوں  
 دھنی حوش بہشت دانٹک قبہ بند و بھلی خاص سرکار و چوں  
 سُرچی تھو ٹھاندی لوٹر دنداٹھے دا خوچے کھری قتل بازار و چوں  
 بالوں ویلے ویلیاں گلات سکھن چھای بند سر دہر و چوں  
 شاہ پری دی بھین پینچ پھول رانی گی رہے نہ ہیر ہزار و چوں  
 ہیاں مال اٹھری یان متی جوہ ہرنیاں تر پٹیاں بار و چوں  
 قزلباش جلاد سوار خوئی نکل دوڑیا اڑ بازار و چوں  
 وارث شاہ جاں نییاں دا دانگے کوئی بچے نہ جوئے دی ہر و چوں

Waris's knowledge of Persian books peeps from his poetry. Their deep influence on him can be guessed and judged conveniently. He writes in praise of books:-

اک نظم دے درس ہر کرن پڑھدے نام حق تے خالق باریاں نی  
 گلستان بوستان مال بہار دانش طولی نامہ  واحد باریاں بی  
 منشآت نصاب تے ابوالفضل شاہ تاسیوں صدق نقاریاں بی  
 قرآن السعدین دیوان حافظ شیرین خسراں لکھ سواریاں بی  
 بہار دانشاں اتے محمود نامہ کشف لغات وی کقول اکھاڑیاں بی  
 بدر حایح کریمائے بند نامہ آمد تاسیاں تے اللہ باریاں بی  
 درمجالس پڑھدے بابے حبیب نامہ بان حلوائے شیخ عطاریاں بی  
 نجات المومنین تے رشید ل پڑھدے چارمن وی خوب بکاریاں بی  
 طب اکبر تے یوسفی پڑھن لڑکے قصہ یوسف اکڑہ حدکاریاں بی  
 زیلجا مال آواز مدید پڑھدے نافع انسان دھنوں و ساریاں بی  
 تحفہ بیات وی مال سی خاندانہ تے نگار دانش لکھ اتاریاں بی  
 سکندر نامہ تے مال الخوارزمی وارش ہو مشرق ساریاں بی

According to Dr. Mohammad Baqir about five thousand couplets of Waris Shah exist\*.

Waris is said to have died in 1798 AD. Qureshi writes that in addition to Heer-Ranjha which is his master-piece Waris Shah wrote a 'Merajnama'\*\*.

We quote a few verses from the Merajnama also to show immense Persian influence on his language.

حمد الہی آگے زبانوں ثابت ہو کے دیوں زبانوں تان کچھ نکھر املے ایماںوں  
 خلعت پایا توں لولا کی پیغمبر سے حج تان کی تیرے نال اوھناں کی باقی  
 توں بخشش دا ٹکڑا ہر بند ہے حجاب شرم اس اندر عورت قطب ہے ہر پہنچ  
 وارث عمل نہ کہتے جینگے بے پروا ہی کوں شدت دے بار اُنار دا  
 رجم کریں میں تار دا دے اصل دے

These two couplets of are specimen of Waris Shah's

ghazal having Persian words:

جس دن کے سا جن و جعفر ہیں  
 اس دن دا دل بہار ہوا  
 اب کونین بنا کیا فکر کروں کھار  
 جب وارث شاہ کرا یا نے تب روح "سورج" ملا یا نے  
 آسرا رہا

\*. Evening Times Karachi dated 14.8.1951 (p.18)

\*\* (p.302) History of Punjabi language & literature)

#### 14. Maulavi Ahmed Yar

Maulavi Ahmed Yar was born in 1768 at Marala, Tehsil Phalia, district Gujrat. However, Bawa Budh Singh author of 'Prem Kahani' quotes the following couplets by the poet in proof of Islamgarh as his birth place and the city of Jalalpur as the place of his residence.

شہرِ جلال پور دے دکن قلعے وِج ٹکانا  
اس جید کوئی روز لنگھا کر کے مڑ سچے گھر جاوا  
قلعہ اسلام گڑھ وِج جا کے اوتھے شہرت سنبھالی  
سے شہرِ جلال پورے جا خلقت رہے سکھالی

Even then it is not clear that he was born at Islamgarh. The word 'Jar' in third line can have two meanings to go or to be born.

#### His works

He wrote Heer Ranjha, Sassi Punhun, Laila Majnun, Yusuf Zulaikha, Kamrup, Kamlata, Chandrabadan, Sohni Mahiwal,

Raj Bibi, Morajnama, Qissa Hatim Nama, Qissa Titar, Tamim Ansari, Wafatnama, Jang-e-Uhad, Jang-e-Badr, Tib-e-Ahmed Yar.

Dr. Mohan Singh Diwana says that he wrote fifty books.

In 1840 AD Raja Gulab Singh called him to Lahore and asked him to write a Shahnama of the Sikhs. He composed it in verse entitled Futuhat-e-Khalsa but before submitting it to the Court he died in 1845 AD. His language is influenced by Persian. The following specimens of his poetry will speak for themselves.

About Heer's beauty he writes:

سوہ کرنا ہراں مارے بجلی جوس شفق و نوح  
 دو مرغابیاں بحر حسن دیاں تر دیاں عرق و نوح  
 یادو میوے پھل اناری شبنم لال ورق و نوح  
 یاد و فرشتی خوئی درد سداں دے حق و نوح  
 یا قوطب تارے دکھن پریت دے آکے سیر زہینے (زین)  
 یا جڑے ہوئے دولعل بدخشاں و اے اُپر سینے

لک دی سچی چادر وچوں بھلکھن طلے دیاں لاٹاں  
ساق بلوی دی لٹکارے حسن ندی دیاں سٹھاٹھاں <sup>(طلے)</sup>

From Sassi Punhun

پنوں تکرالول نہ سدا ئے جادو گوت اُس مور قلم کیتا  
 او پھلپھل پھل ملاپ داسی او پر عشقی صد ہرے دارنگ کیتا  
 ڈھائیں ماردی آوندی خول صورت فردوس بہشت دی حوریاں  
 پنوں گور اُتے ڈھٹھا ساڈنی توں ہوگی سی گور دد پھاڑ یارو  
 کھرا بھسی موت دے شیر جتھے چند دیوساں ات مقام مارے

From Hatimnana

حسن بانو فریاش کیتی فہور قضیہ پاندی  
 بے پروائی مڈھ قد بھی ایہو رسم خوٹیاں دی  
 عاشق لکھو قضیہ کڈے سوھنیاں دا کی جاندا  
 سہری پتنگ شع کی جائے حید درد منداں دا

From Kamrup

لب دریا حسن دے اندر جیوں گلاں دے پوٹے  
 سورج دانگ اکھ موھیں تے لا چوں کھاوے جھوٹے  
قوس قزح دے پلنگ فلک تے دو بہتاپ رسیدے

### 15. Piloo

Piloo a muslim poet of the seventeenth century was a jat of Majha. He was a contemporary of Guru Arjan Dev (1563-1606 AD). Like Waris Shah, he is immortal with his composition 'Mirza Sahiban'. It is written in epic form (war). It is sung throughout the Punjab as a folklore. Bawa Budh Singh has faltered in calling Piloo a Hindu poet. Dr. Mohan Singh informs us of two Pilooos. However, Piloo seems to be a muslim as we find a large number of Islam<sup>ic</sup> references and Persian and Arabic words in his verses such as:-

- ۱۔ روٹی پی پی فاطمہ کر کے یا کھوئی - میں کی رہا شیرا یاڑا دیر جڑی خاک رہی
- ۲۔ برزے کلیاں کڑیاں پیچے پیر (پنج پیر) سنا
- ۳۔ دلدل لئی شاہ علی نے پائی اے کعبے دی راہ
- ۴۔ جیوں مکہ لہیا حایاں سینوں لہیا توں
- ۵۔ کر بسم اللہ مارا بھوندا وانگ کھنکھیر
- ۶۔ آدی قبران جائے - - -
- ۷۔ عرشوں (رشوں) اترے جھوٹے - - -



Persian words appear not so frequently in Piloo's verses, but these are these.

حجرے شاہ مقیم دے اک جی وین کرے  
 میں پکرا دینی آں پیر دا میرے سردا کنت مرے  
 لئی مرے فقیر دی جیڑی چوں چوں تبت کرے  
 گالیاں ہوون سنجیاں وچ سرزا یار پھرے  
 کن لبے کھڑے دیم بلی دی سیاہ  
 میری بلی توں ڈرن فرشتے تہقوں ڈرے خدا  
 سٹائی توں اُٹھ کھڑے جے رب رکھ صدق ایان

#### 16. Qadaryar

Mian Qadaryar, a famous poet of the Punjab in the last epoch of the Sikh rulers was born in 1802 AD. He was a Sandhu Jat of Machhike district Gujranwala. He was a farmer.

He wrote Merajnama, Sohni, Puraan Bhagat, War Hari Singh Nalwa and Raja Rasalu. His Pooran Bhagat is very popular. He died in 1850 AD.

Persian influence is obvious in his verse as these contain sizable number of Persian words:-

اوہ اللہ دی یہ صورت اللہ یا بہ جنہوں صورت آپ دیوے  
مارے صورتان دے مرگئے عاشق اک آگ فراق دی پادلوے  
لگے رون دیوان وزیر کھڑے دل راجے دے ترس نہ آوٹا اسے

زور نہ ڈاڈیاں نال کوئی پھڑے گتاه منگایا میں

میں تباں جمورنا اپنے طالع ٹوں ایہ سیکھ عجیب لکھایا میں

طالع

According to A.G. Qureshi (p.235) the use of ('Tale') in  
this couplet is a proof of Qadaryar's mastery over  
Persian..

اللہ خالق مالک رزق قدرت سدا والی  
آدم جن ملائک ہریشے درتے روز سوالی  
او رحمت دادریا الہی بے پروا کیا دے  
ظاہر باطن قدرت اُسدی کچھ حساب نہ آوے  
نہ آسمان نہ زمین نہ دوزخ نہ سن ایڈے فرشتے  
بے شب روڑ نہ آتش پانی نہ سن حور فرشتے  
تدوں کیتار پ لور نبی دا ظاہر فضل کمالوں (کال)  
اسم محمد کہیا الہی میوں حیوں میوں دالوں  
م ح م د

لایقِ سوغتی صفت دے اندر حسنِ کمال  
 چہند منہجے و بیج ڈھلکا جوشِ حسن دے مال  
 محوڑی قدرِ یادام دے وانگوں میمِ دل  
 بازو گھڑے خرا دیاں خاص خرا اُتار  
 بُرقعہ و چوں دسری چوں بدل و بیج چہند

In War Hari Singh Nalwa we come across a large number of Persian words. A few words are given here:

زین - شہاب - قلعہ - بالاحصار - اسباب  
 جنگ - شہید - ثواب - خطاب - طنبور - تیار  
 فوج - غبار - نمودار - درویش - ہزار - قائم  
 آدمی - رنگ - لغز - آخر - پیر - چاق - رخصت - مدعیان  
 سردار - قدرت - رب - سرکار - سینہ - زخم - دلگیر  
 etc.

### 17. Barda Peshawari

Barda Peshawari was a Pathan poet who was born around 1844 AD. He took part in the poetic symposiums held at Rawalpindi, Lahore, and Amritsar. His Pathan brothers detested his poetic interest and on some excuse got him imprisoned at Rawalpindi. Barda wrote a Siharfi in the jail. It was published in 1885 AD by Mian Sarajdin Charaghdin. Barda paints the picture of his times in his verses. He draws vocabulary from Persian freely.

تیرھویں صدی دا طور پھریا وا وگ رہی غم کھاوئے نوں  
 بادشاہانِ عدالتاں چھڑیاں نی کب بھنئی ظلم کھاوئے نوں  
 تہمت دے کے چوری دی پکڑ لیندے پے خرچ نہ رکھ کھاوئے نوں  
 جیل خانہ راولپنڈی والا جہانیاں کوٹھڑیاں گوتیاں میں چابی  
 پنج ست قیدی روز آوندے تی کوئی دن نہ جاوڈا مول خالی  
 بارہ سیر چھو لے دیندے پسینے نوں منہ تے آوے زردی اکھاں جی لالی  
 بردا آکھدا یارو انگریز ڈاھڈے جہاں سیاں جواہان دی عزت مانی  
 جس نے جان بخشی اوہو رزق دیندا اختیارے اوس نوں مارے زدا  
 حیلے رزق بہانڑے موت پر داکوئی رکھ لے دم گزارے دبا

### 18. Mohammad Bekhsh Nauroz

He belonged to Mubarkpur in the Bahwalpur state. He wrote in the Multani dialect. His poetry is mystic and his language has an influence of the Persian idiom, particularly his similies and metaphors reflect Persian.

#### Specimens

مٹھ مٹھ کر آئے ماہ بدر - ذرا خوب بنگر در پر لہر  
 کیا زلف دے پیچ اولڑے انی - کیا بل بل چھل چھل چھلے  
 کیا سبزہ اپرو والڑے نی - واہ نقش موصفت دلکش دہر  
 دوین مٹھ مددے مشرب - شرماں سکتے جیویں بیش عوہ  
 تر تر نگاہن خون طلب - طرشن لڑن ہنچہ کر خنجر  
 رخسار اتوں گلزار صدق - طکار ہزار بہار صدق  
 پتھار تے مشک غیر صدق - ہم حال سیاہ خادم برد  
 نشوہ غزن بھڑد نہیں  
 واہ مر مر بکبک

### 19. Hashim Shah Mukhlis

Poet-son of a poet-father, Hashim was born in 1830 AD

at Wadala Veram, district Amritsar. His father was the renowned Punjabi poet Shah Mohammad. He learnt at the feet of his father. He became a good physician too. He died in 1895 AD. He wrote the romance of Sassi Punnun. Persian words often appear in his Punjabi verses.

Specimens

رے رب دا واسطہ من میرا تھیں جا نہ جان کور کڑیے  
 ماں باپ دے حکم توں رد کرنا کہے مذہب و نوح نہیں روا کڑیے  
 اچی کوک نہ بہت سنا لوکاں رکھ اپنی سریت چھپا کڑیے  
 مخلص بہن شریک تے دیون طعنہ یاری نال ہوتاں دے نہ لال کڑیے  
 (طعنہ)  
 رے زور کریں سگوں شور پاؤں و نوح شہر بھنور نہ کدی رھساں  
 نہیں اگ جدائی دی ٹکن دیندی باہجیوں یار کس توں دل دا چھیت کساں  
 کھٹی عر دی رات و نوح لیکیا ساری عر دے دکھڑے کوں کساں  
 مخلص جاملساں پنوں یار مائیں لیکے رب دا نام مھن کیچ دھساں

20. Miran

Miran existed in the reign of Aurangzeb. No other detail about him is available. He wrote 'Aish Nama' which seems to be a translation of 'Kokshastra'. He also wrote a Siharfi Heer. We find a number of Persian words in his language. Here is a specimen from 'Aishnama' whose very title is in Persian:

عشق یار پیارے دے آکھے کارن میں تان ایہ رسالہ پٹایا ای  
 جب جوڑ رب کیتا سار عیش نامہ تان ناؤں رکھایا ای  
 بہت سوھنا تے مگر بے بہت عاشقان دے من بھایا ای  
 جیویں لکھیا سی کوک سن دے میرن ایچھے تہیوں لکھایا ای  
 بیچ صفت کیچے پیچے رب دی چچ جن زلفاں بھویاں دیاں پائیا ای  
 سورج پاس رب اثناں نوں پاس ڈنا ایس واسطے مٹیاں کالیاں نوں  
 لال لہاں اثناں سوھنیاں دے سینوں پریم دی اک وچ ساڑیا ای  
 سبھو گیان دھیان نوں پریم کھویا خویاں جتیاں اسان لم ریایا ای  
 از فقیر

- ① نہ تہرہ عشق دے پانچ داچی میرے کرباں نوں دکھ تے سولہ دے
- ② میرن بیچ آکھاں ایہ تان یوں ناھیں کوئی آخری دور ٹرول ہو یا
- ③ کارن عاشقان دے سولاں پیت کیتے جتے مندے چوہیں اھو کھو سار
- میرن رب کریم بخشندھیا کالجے پاپ بخش دے عیب سار

21. Ahmed Shah

Ahmed Shah was a Punjabi poet during the reign of Aurangzeb. He wrote Heer in 1693 AD. Persian words abound in his 183 couplets of this love tale. For instance:-

بجھی سدر بساط شطرنج بازی کے ٹھیل ناں کھرم اس نے کوئی  
 عمر ہیر دی جیروں میعاد آئی یکھی قلم ساوے سوکون کوئی  
 یار یار یکار دی پئی مہجی موصوں کوکدی سی مئے وچ سوئی  
 دھروں لکھے چودا نے سوچپ مکی ہیر بیوے حق تسلیم نہوئی

قید زلف زنجیر دی پیا جوگی تیرا کھڑا پراناں دیراگ ہیرے  
 رنگ زرد تے سک کے کاٹھ ہو یا سوز ہجیر دا جبر وچ داگ ہیرے  
 داگ = داغ

ھتھ کھڑیاں وچ قضا لگتی میرا جیو پے عشق دی بھا جھلندا  
 کدے وڑے وھڑے کدی باغ اسنے آکھ لڑے ھن ستاؤں کی کندا  
 اسباں ہیر کتیا تاں ہیر کرنا خط لکھ ادھناں تھانہ چلایا



اسناں پور امید سی پور پورنی کھیل دیکھو توں کنوں سورے بنایا  
 تیرے طلب دیدار دے دیکھنے لوں آیا کوہِ دنا سی چھاگ ہیرے  
 تن آدی دے سکھوہئے باہیں جہنوں چہرے عشق داناگ ہیرے

## 22. Mohammad Bakhsh Khari

His father was Hazrat Mian Shamsuddin who was 'Saffada Nashim' of Pir Pera Shah Ghazi Qalandar. Mohammad Bakhsh had his basic education at Senwal Sharif. He was a scholar of Persian, Arabic and Punjabi. According to Qureshi (p.347) he died at the age of 80 years. His date of death is ascertained from a couplet on his grave reading.

میراں و آن پو محفور — سال تحریل آن شہزادی چاہ  
 1324 AH (1906 AD)

Even the dome at his grave was built in 1324 AH (AD. 1906) as per this couplet

باسر قول بزرگی رازدان  
 خواب گاہ شیرینزدانی بجوان  
 1324 AH

Every year his 'Urs' is celebrated at mount Panjam and Darbar Sharif Kheri Mirpur in occupied Kashmir on the 7th ZilHaj. Thus he was born in 1244 AH (AD 1828). His works consist of Sohni Mahiwal, Tohfa Miran, Karamat-e-Ghausul Aezam, Shaikh Sanaam, Shirin Farhad, Sakhi Khawas Khan, Mirza Sahiban, Shah Mansur, Hidayatul Muslimin, Gulzar-e-Faqr. Tadhkira Muqimi, Saifulmuluk, Badiuljamal, Siharfis, ghezals and Dohras. Persian terms abound in his verses. Some examples are underlined:-

میں بھی بات عجائب ڈھکی فارسیوں اخباروں  
 نائے ایرہو یا سی صادر مرشد دے درباروں  
شعر میرے اس ملک اپنے وج مل نہ پاندے قیمت  
دور دراڑے جس لوں لہجہ جائے پہت غنیمت  
کیر ستا ہے کثیر ہے پچھ مل لاہوروں  
پتہ تے بادام محمد سے ملن پشوروں

مہدی دیندیں شکرگزارے تارک سنگو داؤدی  
ترگی سن ستانہ ہویا آید دی خوشنودی

ہمو قطار چار سفیدے سرو آزاد کھلوتے  
 سدھے صاف برادر دس تار پریت پروتے  
 سیرے وانک پو شاہ خضر دی پاک ہو یا چل نہا کے  
 پھل گلاب سکندر وانک پریت تحت سجا کے  
 تار آزاد صبح سلامت جھون سرو کھلوتے  
 کلیاں ہمو قطاراں کھیاں دُریشیم پروتے  
 نشہ کال شیرازے چڑھیا لال دسے رنگ رتا  
 ے قانون و جاوَن رگھا جاں ہو یا مدہ مشا

### 23. Damodar

Damodar's name has also become immortal for his tale of Heer like Waris Shah. Qureshi has maintained that Damodar wrote his Heer sometime between the reigns of Shahjahan and Aurangzeb. In 1927 AD Baba Gang Singh acquired the manuscripts and published the Heer. The original manuscripts were in Persian script but the book was published in Gurmukhi.

His Heer is a pen-picture of the Punjabi life and culture. He has used common Persian words like Taam, Barkat, Qadam, Ali, Tazi, Sifat, Zamin, Vida, Hal, Ishq, Zat Qabul Nikah. The number of Persian words in

Bamodar's language is not large.

### Specimens

رائیں کاج کرے مہ اُسدا پہلوں لہام کھوائیں  
 جیکر چکھ وڈیرا ہووے تاں آپ نکاح دے وائیں  
 نو تازی گھوڑیاں ملتانے جیوں کر سادون آیا  
 آکھ دمودر دیکھ دل کڑیاں دا علی علی کردھایاں  
 دیکھ کھلوتے ساڈ سبجے ایہ لڑنے نوں سدھرائیاں  
 اکھیں ڈٹھا ساڈاں سب نال کئی قدم اگے آئیاں  
 وگنی تنہی ادو ادوں کپی صفت اکھائیں

روڈے آت روندے ویرہڑے جیوں جیوں وداع کریندی  
 اُٹی صیرھئے وج راٹھا حال نہ جانے کوئی  
 راٹھا پیرتے صیر راجپٹی رتی فرق نہ ہوئی  
 آکھ دمودر بھار عشق دی دوئی حال دکھائی

#### 24. Fazal Shah

Syed Fazal Shah Nawankoti was born at Nanwankot district Lahore in 1244 AH (AD 1828). He was 20 years old when he wrote the folk love tale of Sohni Mahiwel. Waris Shah immortalised Heer and Fazal Shah immortalised Sohni. Besides he wrote Sassi Punhun in 1280 AH (AD 1863) and Heer Ranjha in 1284 AH (AD 1867). He also wrote Laila Majnun and Yusuf Zulaikha (1288 AH - ).

His style is traditional. He is a master of words and various usages of words. Persian abounds in his verses. He died on 11th April 1890 AD.

#### Specimens

بعض کہن پستان دو ماہیاں سن زلفاں کندیاں میر شکر پیارے  
 بعض کہن دو گنج رخسار آئے ابرو چونڈیاں دے دولوں مار پیارے  
 گردن کو بج دی گونجی وچ سیاں ہیر ڈار کو جیاں سدرار پیارے  
 آئیں خواب گویا عاشقان دا نیم خواب دولوں نرگی وار پیارے  
 بھواں قوس کمان کیاں آئے شکران تیر پیارے جیر مار پیارے  
 بعض قوس روح ابرو دین لبت بعض آکھدے ابر غبار پیارے

Last decades of the nineteenth century

The nineties of the nineteenth century brought a significant change for the Punjabi literature. During that period the Punjab as a vital part of India was 'awakening into a new life'. The hold of traditional poetry did not remain tight as the spirit found freedom and creativity shot-up. The expression acquired new modes and new themes. This led to new vocabulary, fresh metaphor, changed tone and style. An epoch of the Punjabi literature was over. The old yielded place to the new. It was obviously the dawn of the new era - the Modern Period. Bhai Vir Singh was the harbinger of the writers' response to the sensitivity and strings of the time. A flood of novel, poetry, epic, biography, drama and exegesis flew from his pen. He introduced new forms to Punjabi literature. In the words of Harbans Singh:-

'In a very real sense, modern Punjabi literature is of Bhai Vir Singh's making'. Bhai Vir Singh was not only a poet of Punjabi or a prolific writer of Punjabi prose but the lyric of the life of the Punjab and

the stir of the soul of Sikhism had glamorously combined to create and develop this Punjabi bard.

He was born on Dec 5, 1872 at Amritsar. His father Dr. Charan Singh was a pioneer in Punjabi prose and a poet of distinction. He translated Kalidasa's 'Shakuntala' into Punjabi. His maternal grandfather Sardar Hazara Singh, a scholar of Sanskrit and Persian, translated Saadi's Gulistan and Bostan into Punjabi.

Bhai Vir Singh began with the creation of pragmatic literature. Between 1898 and 1900 he wrote three Punjabi novels, Sundari Satwant Kaur and Bijay Singh. Darshan Singh Maini says in 'Studies in Punjabi Poetry' (p.57) that 'These novels were indeed the first tentative exercise in Punjabi fiction, a genre which owned its impulse to the western novel, then at the peak of its achievement.'

He adds:- 'The novel writing brings to a close the first phase of Bhai Vir Singh's artistic industry. By 1902 or so, he had absorbed the spirit of renaissance which informed the Singh Sabha movement. His muses were ready for a transcendental flight and a mystic quest.'

In poetry his works Ram Surat Singh (1905),  
Bhartari Hari (1916), Lehran de Har (1921) etc. show  
 that his language is simple. Persian words are seldom.  
 His Punjabi is purified. A couple of Persian words  
 are underlined in the following verses:

سہو مہنیاں توں جد و جہیزن گئے دل دگبیری کھاوے  
 پیر تہمقوں نردیاں کھیرے اسان توں ناں دکھ آوے  
مٹک صلورا چھوہ پیری دا جو روح ساڈی لپیتا  
کھیرے والی مستی دے رہیا نال نال پیا جاوے

He breathed his last on June 10, 1957



## Chapter Seven

### Folklore of Punjab

Folklore of Punjab is a mirror that reflects Punjabi life. Folk songs are not the result of a poet's mental effort. These are not composed in any particular style. Folk songs are expressions of the sense and spirit viz-a-viz expressions of daily life. An extempore expression rhythmically couched in tone and tune reflecting a cultural trait of a community acquires the form of a song and flows on the lips and becomes folklore.

One cannot fix a particular place or time of the birth of a folksong. However, one can generally say that the Punjabi Folklore should have started during the time of Punjabi sufis, who used it to popularise the word of God among the masses of Punjab.

The language of Punjabi folksongs is the rural language of Punjab, the songs being an essential and inescapable part of the rural life. The sturdy youth of Punjab, the broad shouldered old man and the healthy child of Punjab sings when he harvests a crop or follows his ploughing bulls or walks as a cowherd behind his cows and buffalows, making the rural scene musical with his lore.

Persian words occur in the folksongs of Punjab  
as a natural part of the Punjabi language.

او تھے ملاں تے ہون پٹیرے ذات کوئی پچھدا نہیں

قبران اڈیکر یاں جیوں پٹراں نوں ماواں

حیدر دے حوئے کہتی وحی مناخوں کی مندرے

بے میں سوہنی نہ گن پے میں کس دایان کریساں

چارے لڑیرے چلڑ جھڑے میں پٹرا مل مل دھواں

میل گھیری تے صابوں تھوڑا میں بے سیساں تے روساں

پاک پلٹی پری اسد جاسی حیدر دی بانڈی گھیاں  
پلیدی

تھے یار دے لگیا نہ جاوے جھوٹ پے لئی وچیاں توں

مندا موہ لیا توہیاں والا تے دٹری داسک مل کے

تھوڑیاں

عشق تندر شراب دی آہیں پیڈیاں نال

جیویں گھسی کو بج اڈارو کمر مارا یا اس لہر چا لہہ دا  
آہ

لگی دی چپ چنڈی صندی - ترٹ گئی دا حال نہ کوئی

جیویں ریش رہ کے فجر پتر پندے - فقیر سواں موڈھے تے دھو کے جلیاں

ٹاہی اُتے پل طوطیا میں یار دی ترینے جانا  
تاریخ

دل دریا سمندروں ڈوٹھے کون دلاں دیاں جائے

یاری بکوجیڈیاں دی دُدا سب چنجال

سودے دلاں دے ہڈے نے - کدے سپہوں نہ لگے صحت تے زور اے

ووہی سپاھی دی اک بال کے دھوئیں دے بچ رووے

کلی یار دی سُرگ دا جھوٹا اک لگے مندراں نوں

صفتاں یار دیاں میں بیٹھ موٹھے تے کردی

ٹنگے تھیاں نال پراندے جہناں دے ریش یار و جھڑے

### Main kinds of Punjabi Folksongs

Punjabi folksongs consist of the following main kinds:-

#### 1. Sithni, Ghorian, Suhag, Gaon.

These are the popular songs sung on the occasion of marriage on the tune of 'dholak'. These consist of felicitations, jokes, taunts and love.

#### 2. Syapa, Vain, Mehndi

Syapa is a rhythmic exercise of beating breast, head and thighs and singing elegies on the death of a youngman.

Vain literally means wails. Mehndi signifies a custom of applying a bridegroom's make-up to a dead body of a young man and sing elegies standing around the body.

Persian words have penetrated even in the death wails of Punjabi. Note the following examples:-

سیتو نوشتہ کوں مہندی میں لاواں - کیکوں دل دا حال سناواں  
 نوشتہ مہندی ہے موت لوائی - مہندی سہجھو کا تورا کوں بھائی  
 شا دی قسیمت الویں دکھائی - بھٹی میں پروں تے روواں  
 مہندی رنگ رنگیں بنا کے - عطر گلاب و نچ رلا کے  
 بھٹس نوشتہ دے لاواں ٹہا کے  
 زند سیرہ دا چیخ کد ڈکھاواں

سیوئی شوکھون مسندی یس لاواں  
 سیو مسندی آں لادن آئی ڈیورل مل ساریاں ودھائی  
 دل آکھو اے ساری ہدائی

### 3. Suran and Sadan

The rural singers known as Dhadis sing praises of a brave hero with long and loud tunes.

### 4. Jhoke

A famous rural folklore of the area of Gujrat which has a lot of Persian vocabulary such as, in the following

لکھماں دی کھلی دند کھنڈ دا پار چھا - لمٹے نہ ماریں شہر <sup>jhoke</sup> قیلوس الید دا واسطہ  
 جھوک پرے مولا والی ہو گئی نہ طور دے۔ اکیاں دے پیرے دسی قدمال  
 تھیں دیر دے

A joke usually contains references to Shmr, Hazrat Imam Hussain, Hazrat Ali, Fatima Zahra. Due to this religious element Persian words are freely used:

اڈیاں نے کوخاں اڈگیاں ملتان دے  
 بعد رسولان افضل علی دی شان دے  
 شیر الہی علی ناطق خوان دے  
 نام مولا دے علی دیا جایا دے توں کیوں چر لایا دے

وگدی اے راوی وچ وگدا ای تیل دے  
 کلمہ رسول سدا ڈی بخشش دا حیلہ دے  
 روز قیامت بیخ تن دا وسیلہ دے  
 نام مولا دے

مار نہ شہر امیرا ویر حسین دے  
 فالہم زہرا دا ایہ نور العین دے  
 کلاما سفر نہ کوئی ساک نہ سین دے  
 نام مولا دے

جیون شاہ سید جہڑا خادم لولاک دا  
 سدا اندای مولا علی دی خاک دا  
 ہر دم آسرا جس نوں بیخ تن پاک دا  
 نام مولا دے

5. Dhola, Mahia, Jindve, Tappe, Relan, Rasiya and Lachhi.

These forms are very popular in the villages of Punjab.

Mahiya has been written by innumerable poets and people.

All these forms of folklore are printed on newsprint and sold in Punjab.

#### 6. Question-Answers and Riddles.

These forms in Punjabi were written on the pattern of Persian and contain Persian words:-

سوال: کیسٹرا ہے بوٹا ایسا چمن اندر - لگی وا تے فیرا وہ ڈولیاں  
جواب: ہ ہلدی دی کیاری وچ سے نہر - وگے لکھ جمل بوٹا ۛ ولد اہیں

Question-Answers sometimes acquired the form of repartees and were known as 'Chotan'. A number of Persian words appear in this form of folklore. For instance:-

Baba Taj said:

اساں دے ملن دی خواہشیں رکھیں  
وطن اساں دا خاص ملتان پچھوے  
ابہ شروچ پنجاب دے آن کے  
لکڑے وچ چننے سکھان پچھوے

الدر دما غریب دا نام عاجز  
 کمزری دور دی آکے دکان پچھوے  
 بابا تاج دا جان کے نام پایا  
 تمن شاہ دولو نلہیان پچھوے

Barda Peshawari retorted:

کے کیٹری کستوری تے مُشک وچیں  
 وطن جا کے جو تیرا ملتان پچھوے  
 کیٹری ہار الحق دا پوٹرا ایں  
 جیٹرا جا کے تیرا نشان پچھوے  
 ہر دا آکھدا ہور نوں خواہش نہیں اے  
 نلہیان جو تیرا کھان پچھوے



Two famous Punjabi folkpoets Charagh Daftari (dark coloured) and Chanan Shah once mocked at a person dark in colour in these words. Note the Persian words in the verse:

بھوک ماریاں دُور ہو جائے چائن  
 شعلہ سے سیاہ چراغ دی اے

### Folk Tales of Punjab

Folk tales form an important part of the narrative poetry in Punjabi literature. Evidently these were mostly written under the influence of Persian Masnavi. Persian Masnavi became popular in India in and after the Ghazanvi period. The patterns for Punjabi were set by Persian Shahnama of Firdausi, Yusuf Zulaikha of Jami, and Khamsa of Nizami Ganjawi. Persian Masnavi contained tales of romance, mystic and ethical statements as well as deeds of valour. Punjabi followed suit and Punjabi poets produced romances, epic poetry called 'Wars', narratives of prophets known as 'Gulzers', narratives full of pain and pathos about the martyrdom of Hazrat Imam Hussain and his heroic effort in war

known as 'Jang Nama' and last but not the least 'Merajnamas' about the crucial spiritual flight of the holy prophet to the highest of the heavens 'Arsh'.

Here too the pattern was already set by Persian Merajnamas composed by Nizami Ganjavi, Amir Khusrau, Jami, Faizi Urfi etc.

Punjabi folk tales engulf almost all forms of Punjabi poetry such as Shahbad, Shlok, Chhand, Kabit, War, Kafi, etc.

In the words of Vijay Chauhan\* 'Folk romances of Punjab are an autobiography of the Punjabi people, reflecting the various phases in the evolution of the Punjabi ethos - with its distinctive cultural traits and emotional responses. Their land having been the theatre of history for centuries, Punjabis had the unique opportunity of going through the process of acculturation based on a blending of the Greek, Persian, Arab and Central Asian tradition in language, music, food, cultural values, and other characteristics.

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\* Punjabi Ethos review of K.S. Duggal's book Folk Romances of Punjab Sunday Standard New Delhi dt.28.10.79

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In the area between the Sind, Chenab and Jhelum rivers flourished the cattle-owning tribes, Warriors, farmers, merchants and artisans. Many legends have Mahiwals (buffalo grazers) and camel-riders as their heroes.

He adds, 'The great love romances of Central Asia acted as a source of inspiration to the bards of Punjab in going against the taboos and inhibitions imposed on the Indian muse by the Brahmanical society and its perverted ethic.

They blazed a new trail in Indian literature by creating for the first time a consistently secular and humanist literature. The heroes and heroines are imbued with the dauntless Punjabi spirit of defiance in their determination to shape their own destiny whatever be the odds.

The popularity among the entire Punjabi speaking population has never waned with the passage of time. The love of Heer Ranjha, Sassi Punnun, and Sohni Mahiwal cuts across the barriers of caste status and even nationality. Penetration of Persian vocabularies in

these romances has been illustrated in a previous chapter. The zeal of writing these tales exceeded its limits and the Punjabi poets started writing the oft-repeated tales in Persian itself. Dr. Mohd. Baqir has introduced these tales in Persian written in Masnavi form, in his valuable Urdu book 'Punjabi Qisse Farsi Zaban Mein'\*. Khwaja Abdul Hamid Irfani has introduced them in Persian in his book Dastanhai Ishqi-e-Pakistan\*\*.

The outstanding romances of Punjab composed in Persian are four:-

1. Sassi Punnun
2. Mirza Sahiban
3. Heer Ranjha
4. Sohni Mahiwal.

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 \* Published in Lahore 1957

\*\* Published by Ibn-e-Sina Tehran 1340  
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Heer Ranjha is the most popular in Punjab. While Punjabis enjoyed reading Persian Masnavis like Laila Majnun and Khusrow Shirin written by Persian poets, they wrote love tales of Punjab in Persian for the joy of Persian knowing Indians and Persian speaking Dranians and Afghans. Each tale was rendered into Persian by a number of Punjabi poets. Persian had such a deep influence on Punjabi that often Punjabi poets wrote in Persian, or at least used Persian words. Persian constructions and words in Punjabi were considered sign of eloquence. Many poets who were basically poets of Punjabi wrote Persian verses. For instance Ata Mohammad Zeerak living in a village of Punjab wrote 'Arzang-e-Ishq' a beautiful masnavi in Persian and said:-

” لب شیرازیان زین باده ترشیت  
 ز بوش مغز ایران را خیر نیست  
 حدیث حسن و عشق از لیسکه گفتیم  
 گریه در شب تار یک سفتیم ”

Arzang-e-Ishq is the romance of Sohni and Mahiwal in Persian. We tabulate below various Punjabi Folk tales rendered by Punjabi poets in Persian.

### I. Sassi Punnun

1. Dastur-e-Ishq by Munshi Jot Parkash in 1136 AH (1723 AD)
2. Nama-e-Ishq by Munshi Inderjit in 1140 AH (1727 AD)
3. Waqa-e-Punnun by Mohd. Hussain and Shahbaz in 1251 AH (1835 AD).
4. Sassi-Punnun by Farah Bakhsh Farhat in 1256 AH (1840 AD).

### II. Mirza Sahiban

1. Sham-e-Mahafil by Taskeen in 1145 AH (1732 AD)
2. Qissa-e-Mirza Va Sahiban by Khairullah Fida in 1155 AH (1742 AD).

### III. Heer Ranjha

1. Afsana-e-Dilpazir by Saeed Saeedi from 1037-1068 AH (1628-1658 AD)

2. Masnavi Heer Ranjha by Mir Mohd. Mured Laik Jaunpuri in 1096 AH (1684 AD).
3. Ishqia-e-Punjab by Meeta Chanabi in 1110 AH (1698 AD).
4. Heer Ranjha by Shah Faqirullah Afrin in 1143 AH (1730-31 AD).
5. Masnavi Yakta by Ahmed Yar Khan Yakta in 1147 AH (1734-35 AD).
6. Gulshan-e-Raz-e-Ishq Wafa by Sundar Das Aram in 1171 AH (1757 AD).
7. Nigarin Nama by Kanhya Lal Hindi in 1881 AD.

#### IV Sohni Mahiwal

1. Masnavi Sohni Mahiwal by <sup>Saleh</sup> ~~Sah~~ in 1258 AH (1841 AD)
2. Masnavi Arzang-e-Ishq by Shaikh Ata Mohd. Zeerak in 1276 AH (1859 AD)
3. Qand Lazzat by Shaikh Najmuddin Miskin in 1248 AH (1867 AD)

Besides these Punjabi poets Heer Ranjha was written by Mir Azimuddin Azim Tatavi; Mir Zia-ud-Din Zia Tattavi; Azad Sindhi; Nawab Wali Mohammad Khan

Laghari; Qdir Bakhsh Bedil; Hayat Jan Baqi and Mir Qamaruddin Minat.

Sassi Punnun was also written under the title Zeba Va Nigar by Mohd. Raza Razai, under the title Toor-e-Ishq by Mohd. Salamat Ali Khan Salami, under the title Masnavi Husn-e-Naz by Syed Mohd. Bhakkari and under the title Shahheed-e-Naz by Qazi Murtaza Surti.

Eveno the catalogist of the Asiatic Society (Bengal) Library has given a note about Heer Ranjha at S.No.918 as follows:

'A version of an Indian love story Heer and Ranjhan (or Ranjha), its original was composed in Hindi by Damodar and it was translated into Persian by Afrin (d. at Lahore in 1154 AH (1741 AD) by Mansa Ram Munshi in 1157 AH (1744 AD) and also by 'Minnat'.

Eveno is not correct that Heer was written in Hindi if he is not using the term in its old sense. Damodar as we have seen and quoted earlier was a Punjabi and wrote it in Punjabi only.



These folk tales reflect Punjabi life. They contain references to Afghans, Mughals, Hindus, Sikhs, farmers, cattle-grazers, Nawabs, boatmen and the names of cities and countries like Balkh, Bukhara, Kabul, Qandhar, Sialkot, Gujrat, Jhang, Iran etc. They speak of festivals, natural scenery and pangs of separation.

### Punjabi Panegyrics

There is rich contribution of Persian Qasida writers to the Persian literature. They praised their guardians and kings. Punjabi poets also came under the influence of this form of poetry. However, Punjabi poets did not get the royal patronage. Nor was Punjabi mind fond of praising someone at the cost of respect. Therefore, we do not have any Qasidas in Punjabi. A Siharfi by Jaafar Beg in praise of Maharaja Ranjit Singh is available. It was written in 1839 or 1840 AD. A hand written copy of it is safe with Sant Inder Singh Chakravarty.

Jaafar Beg's language contains a number of Persian words. We have underlined them in the following verses.

بڈ اقبال سرکار تیرا دتا رب ایہ مرتبہ دھیادھاری  
 بائی راجے پہاڑی سلام کردے مٹھا ٹیکری خلق تمام ساری  
 جعفر بن عبد السلام خیر داس کئی پیاں بھاجڑاں وچ قندھار ساری  
 تے تابع کئی ہزار راجے سدا دیپ پیکا شیراجین تائیں  
 دھوں ٹاپوؤں تھلویں چلے گورے ہتھو پٹو اکرن لعلم تائیں  
 جعفر پیک جان وچ پیارولا اچ اُلت کئی صندوی پارت تائیں  
 (پادشاهی)

In addition to this Punjabi folk literature has praises of the holy prophet and Ghausul Aazam, called 'Madah' and also 'Manajat'!

Persian vocabularies are noticeable in these. A

'Madah' by Shah Zarif Lahori (1034 to 1110 AH / 1624 تا

1698 AD) and a Manajat by Musa (twelfth century Hijri)

are given as specimens:

ک کوٹریاں دے دکھ دور ہندے حیدوں علی دائم دھیادھاری  
 روشن ہندیاں اٹھاں اُٹھاں دیاں جیہڑے سرہ علی دی دھور لا پائونڈے پی  
 طرلٹ کپڑے بخشد شکیاں توں بھگے راج کے طعیم لوں کھا وندے پی  
 بخشد

تم پیران سیر <sup>مناجات</sup> صبی پیران جی تم سا چے حضرت پیران جی  
 تم کھولو بند اسیران جی <sup>صحیح</sup> کچھ دکنی کی کھاٹ رنجیران جی  
 تم اکھیں دیت بصیران جی تم خوشی دیت دلیران جی  
 تم دھیرج دیت ادھیران جی لیا ہند دکن ایران جی  
 کردل کوں پد پیر پیرے یا غوث الاعظم پیر پیرے

'Wars' or 'Waran' in Punjabi form epic poetry. In Punjabi it means to strike or to be sacrificed.

Invasions of Punjab in the eighteenth century made folk singers of Punjab sing praises of their love brave heroes. Usually the Wars were sung in blank verse but various poets included Dohas, Baits and Dohras in it. The language of War is simple, sweet and strong. Usually sword is praised in the beginning and its kinds are enumerated such as Gujrati, Halbi, Durrani, Marpichi etc. After that the description of horse's equipment is given with similies. Persian words are very much present in wars.

We have pointed out the Persian influence on these in previous chapters.

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